

STEREO - 11-599

JUST JOY Suna By JOY NEGAL with MIKE NEGAL and His Music

Instrumentation: MIKE NEGAL (drums): PETE DENNETT (Hammond organ): COLIN LIMBER (pigno): SERGIO BAJADE (quitar): LOY B. SAJOL (bass)

SIDE ONE

Medley A

Too Marvelous For Words: My Blue Heaven: I Can't Give You Anything But Love: Pennies From Heaven: Singing in the Rain:

Un A Lazy River

Medley B

San Francisco: Manhattan; Where Or When

Medley C

Darktown Strutters Ball: Bve Bve Blackbird: Bill Bailey: Mamma Don't Allow: When the Saints Go Marchina In

SIDE TWO

1 QUANDO CALIENTA EL SOL

2. SNOW BIRD

3. HOLD ME CLOSE (Negal)

4 COME PRIMA

5 ARSENCE MAKES THE HEART GROW FONDER (Negal)

A HAVA NAGILA

7. EL CONDOR PASA

IN THIS ALBUM, Mike and Joy have put together same of the songs that they have found to be most popular with the millions of people that they have entertained during the post years on T.V., rodio, and personal appearances. Side one consists of good old standard songs split into three medleys. On side two, Joy sings in four longuages - English, Sponish, Italian, and Hebrew. Also included ore two songs written and composed by Mike and Joy, "Hold Me Close" and "Absence Makes the Heart Grow Fonder." You will find that you can donce to every number on this record, or, if you prefer, just sit back and listen to the reloxed style of Joy's singing and the swinging sound of Mike Negol and his music. We hope this album will give you many hoppy hours of enjayment, and we strongly recommend it for use at your parties,

THE MIKE NEGAL TRIO



JOY NEGAL . . . storted her coreer as a dancer and starred in many Landon musicals before becoming one of England's top vocalists. Hoving worked with most of England's named bands in personal appearances, radio, and T.V. dates, she has now formed a trip with her hysbord which is known os "The Mike Negal Trio." Joy has also been seen in many films, doncing and acting with such stors as Joan Crowford, Phyllis Diller, and Jerry Lewis. At one time, both Joy and her husband, Mike, worked tagether in a film for Fronk Sinotro colled "The Noked Runner." Aport from being known for her reloxed vocal style, Joy is also an accomplished boss quitorist. Joy's earlier singing influences were mony-Doris Doy, Leno Horne, Ello Fitzgerold, Saroh Youghan, and the late and and great Judy Gorland, with whom later in her coreer she met and become a friend. One of the highlights of her coreer was performing before Her Mojesty the Queen and Prince Philip at the famous London Coliseum Theatre.





PETE DENNETT . . . organist/planist/orranger joined the Mike Nagal Trio in 1972 ofter an extensive coreer playing around all the top nightclubs and dance halls in Britain. Peter has played many radio and television shows and backed several of Britain's leading ortists. His floir for music began at the tender age of four, when his father bought him a mouth organ to keep him quiet, and by the time he was seven years old he was playing in school concerts. After taking piona lessons, he then progressed to the Hammond orgon. Aport from doing a great job on organ and piono with the trio, Pete is also featured as a singer. One of the highlights of Pete's coreer was meeting his idal, the great American jozz planist, Bill Evans.

Recorded at VARIETY RECORDING 130 West 42nd St. New York, N. Y. 10036



HOTT MAXI SINGLE

featuring Don't Want You and Can't Explain



SODRÍSE

sonrise



SIDE ONE - Mighty Clouds of Joy, One Tin Saldier, Tell It All, Sing Together and I Believe in Jesus.

SIDE TWO - Bright New World, Swing Low, If Jesus Came Today, Put A Little Lave In Your Heart and Jesus Medley.

CATHY HALFHILL-vocals, tambourine. MELODIE ROBINSON-vocals, piano. BOB ROBINSON-vocals, acoustic and bass guitars. RICHARD ELLSWORTH-drums.

Arrangments: SONRISE Back photo and design: RICHARD ELLSWORTH. "If Jesus Came Today" was written by MELODIE ROBINSON. A special thanks to our friend TOM.

"Make a jayful raise unto the LORD, all ye lands. Serve the LORD with gladness; come before his presence with singing. Know ye that the LORD, he is Gad; it is he that hath made us, and not we ourselves; we are his people, and the sheep of his posture. Enter into his gates with thanksgiving, and into his courts with praise; be thankful unto him, and bless his name. Far the LORD is good; his mercy is everlasting, and his truth endureth to all generations." Psalm 100

We, as the children of God, believe that God laved us so much that, He sent His only San, Jesus Christ, to dle for our sins. And through Christ's shed blood aur eternal lives will be with our Father in heaven. We believe Christ is the only way to eternal life and peace with God. We wish that same peace for you.

DAZZBAND "JOYSTICK"



TO THE ROOF CGIE ANDREUS, BODBY HARRIS, KEITH HARRISON REGG RUSIC (ASCAP), THREE GO RUSIC (ASCAP) & JOSETE RUSIC (D., INC. (ASCAP) LEAD VOCAL-BORRY HARRES

JOYSTICK

BOORY HARRISS ERIC FEATHAN
THREE GO MISTIC GASCAPD & JORETE MISTIC CO., TRC. (ASCAP)

JOOP (I 'M YOURS) REGGTE ANDREWS LEGON "MOUGH" CHANCLER

ISAAC WILEY, JR., ERIC FEARMAN, SKIP MARTIN, KENNY PETTUS
THREE GO PLISEC (ASCAP) & JORGER PUSIC CO., DIC. (ASCAP)
LEAD VOCAL-SKIP MARTIN



ROCK WITHME PLISTS (ASCAP) & JOBETT MUSTS CO. - INC. (ASCAP)

STRAIGHT OUT OF SCHOOL
SCHOMARTING PRICE FRAMMAL KERNY PETTUS
THREE GO RUSTE (ASCAP) & JORN'E HUSTE CO., ENC. (ASCAP)
LEAR YOLK JUSTEP HERT

NOW THAT I HAVE YOU REGGIE ANDREWS, LEON "NOUSU" CHANCLER UJITA MUSIC (ASCAP) E HEY SKIMO MUSIC (BMI) LEAD VOCALS-SKIP MARTIN E KEITH HARRISON

LAUGHIN * AT YOU

STEVE COX. BOBBY HARRIS
THREE GO PUSIC CASCAPS & AMORTO PUSIC CO. . INC. (ASCAP)
LEAD VOCAL-SEPT HARRIS

T- MATA {INSTRUMENTAL} THREE GO MIXTO (ASCAP) & JOSET FINITE CO., THE CASCAP



PRODUCED BY REGGIE ANDREWS ASSOCIATE PRODUCER: BOBBY HARRIS

ALL RHYTHM ARRANGEMENTS BY DAZZ EXCEPT. "LAUGHIN' AT YOU'' BY STEVE COX
"'NOW THAT I HAVE YOU'' BY REGGIE ANDREWS

AND BOBBY HARRIS " TO THE ROOF " BY REGGIE ANDREWS BOBBY HARRIS AND KEITH HARRISON
"STRAIGHT OUT OF SCHOOL" BY KENNY PETTUS

AND REGGIE ANDREWS ''JOYSTICK'' BY BOBBY HARRIS AND ERTC FEARMAN

"ROCK WITH ME" BY KEITH HARRISON AND REGGIE ANDREUS
STRING ARRANGEMENTS BY REGGIE ANDREUS VOCAL ARRANGEMENTS BY DAZZ SYNTHESIZER ARRANGEMENTS AND PROGRAMMING BY

STEVE COX AND KEITH HARRISON RECORDED AT THE RECORDING CONNECTION

BEACHWOOD, OHIO RECORDING ENGINEERS: DALE PETERS AND JIMMY CARROCCIO EXCEPT, "'TO THE ROOF'" BY JIMMY "SLAM YOU" CARROCCIO STRINGS & HORNS RECORDED AT SOUND CASTLE,

GLENDALE - CALIFORNIA RECORDING ENGINEER: F. BYRON CLARK ASSISTANT ENGINEER: PAUL ERICKSEN
MIXED AT SOUND CASTLE- GLENDALE- CALIFORNIA
MIXING ENGINEER: F. BYRON CLARK

MASTERED BY JOHN MATQUSEK AT MOTOWN'S TWILIGHT STUDIO, HOLLYWOOD, CALIFORNIA

ART DIRECTION: JOHNNY LEE AND TERRY TAYLOR DESIGN: JANET LEVINSON PHOTOGRAPHY: RON SLENZAK





KEITH HARRISON

-----DAZZ RHYTHM SECTION -

THANKS TO JOE STHONE, SKIP HILLER, HILL'ER LONDON, RAY SINGLETON, JESUS GARBER, KAREN SPENCER-SHERLOCK, DIANE MARTIN, THE STAFF AT PROGRESS RECORDS, JEFF FRASCO, SAL MICHAEL,
RAYTOND TRAVIS, STEIN, ANDREO "MEAL, BILL
BOYUE, SHARON PETROUSKI, RAY CALABRESE,
SONNY JONES, CARLA HART, GREG ROCCO, BERNIE BOGGS, PAUL SCHARATZ, KATHY HILL, SUSAN
BECHTSTOFARO, BRENDA BOYCE, PAMELA PLANT,
GEORGIA WARD, OLIVIA BOWER, JEFF NUNNERY. JOANNE GEFFEN, PI KEYBOARDS AND AUDIO TECHNI-CIANS, DAVID, CRAIG AND JACK, NOCTURAL, BOWSER, FLICKER, BIG SWEEEET AND THE GOOD PEOPLE AT SOUND CASTLE: BUDDY, MARRIANNE, PAUL AND BING, AND OF COURSE, LORD BYRON-

SPECIAL THANKS TO OUR FRIENDS FOR THEIR MUSTCAL CONTRIBUTIONS: GERALD ALBRIGHT, RAY BROWN - OSCAR BRASHEAR - GREG MODSTER - GAYLE LEVANT, PAUL JACKSON, JR., MICHAEL CALHOUN AND NOUGU CHANCLER.

VERY SPECIAL THANKS TO DAVID "CHROMA SYNTHY

EXPERT * * ERVIN AND JOHN STEINHOFF. A VERY, VERY SPECIAL THANKS TO THE ONE AND

ONLY. BERRY GORDY. " MUSIC WILL ALWAYS TAKE WHAT YOU

GIVE . . . AS LONG AS YOU GIVE OF YOURSELF WHAT IT TAKES ' '

DAZZ BAND FAN CLUB: P+0+ B0X D3147 CLEVELAND, OHTO 44103





KENNY PETTUS





MICHAEL MILEY

P 1463 HOTOUR PECCED COMPORATION. 1: 1463 HOTOUR BECOMD COMPORATION, HOLLYWOOD, CALIFORNIA 90026-ALL RIGHTS RESERVED. PRINTED IN U.S.A. DESTREAMING IN THE WAITED STATES BY PLA DISTREMING. INC.

The GREEN-BO VALLEY

Sound



Eyes Of Faith

The GREEN-BO VALLEY

Sound

At a very early age 1 became interested in music. The sound of a Five-Stipp Banjo sulted us taste in string instruments, At age 18 I bought ny first banjo. I began to trace the sound. I plaved in various small bands around this area, but ny self-taught style of picking didn't seem to fit in bands that feature five-String Banjo. It is no belief bils instrument cannot be restricted to any partieu-

on July 15, 1062 The Green-to Valley Jashoree, INC, was born in a described live stock harm on State fit. 531 in 600 Gounty, 8v. I can bere that my free style basic and I found a bose in Wasic. The Jase we derive our man the Green-to-Valley Sound. It is our hope as the album is played that it will go in and search out the bear beat of most and find a bose in the bearts of music lowers in this Steat

Joe Hubs
Joe Hicks



SIDE ONE

- 1. SLICK PICKIN' CHICKEN/1:23
- 2. MOTHER EARTH/2:33
- 3. RAILWAY STATION IN LIFE/2:06
- 4. EVERYBOOY'S TALKING BUT NOBOOY'S LISTENING/2:26
- 5. CHAPTER OF TIME/3:10 6. EVES OF FAITH/2:23

SIDE TWO

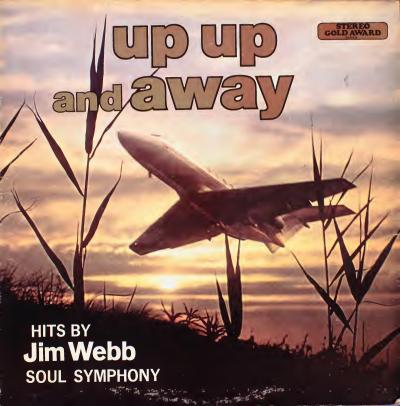
- 1. RIVER OF HOPE/3:50
- 2. ISOLATEO HOLLOW/2:42
- 3. IF YOU CAN'T BEAT 'EM, JOIN 'EM/2:37
- 4. OREAM OF PEACE/3:33
- 5, TRINITY/2:3B
- 6. PLEASE 00N'T G0/2:0B
- All songs composed by: JOE HICKS
- All songs published by: FAIROEALING MUSIC, ASCAP

PRODUCED BY JOHN CAPPS

K-ARK RECORDS

728 16th Ave. South Nashville, Tenn. 37203

(615) 255-1995



up up and away

HITS BY JIM WEBB THE SOUL SYMPHONY

LIP AND AWAY INSTRUMENTAL VERSIONS OF SMASH HITS TODAY'S THING RECORDED IN THE SOUND DIMENSION OF 60 GREAT MUSICIANS

LIP LIP AND AWAY . BY THE TIME I GET TO PHOENIX . CARELESS LOVE (Webb) (Arr: L. Muller-R. W. Lowden)

WICHITA LINEMAN . SHENANDOAH . MACARTHUR PARK (Arr: L. Muller)

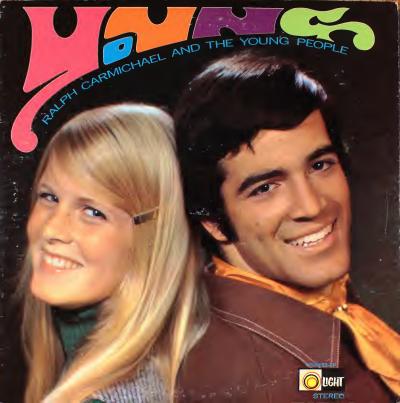
GALVESTON . HAPPY SONG . WEBB OF BLUES . HONEY (Redding-Cropper) (Arr; L. Muller)

As pop music is becoming more and more a marriage of all facets of music it is only natural that the hits of today would be performed by larger orchestras. The secret is to use funky "down home" rhythm sections to maintain the hit version "feel" and then dress the arrangements in the lush full sounds of the symphony. This program has all the elements. Hit songs by Jim Webb-the hit feel and the rich sound dimension of 60 players.

Recorded Under Direction of: D. L. Miller

STEREO GOLD AWARD

SERIES						
MILLION SELLER HITS OF THE 40's World of Strings GA-1	MILLION SELLER HITS OF THE 50's World of Strings GA-2	MILLION SELLER HITS OF THE 60's World of Strings GA-3	MILLION SELLER HITS OF '69 World of Strings GA-4	MILLION SELLERS FROM HOLLYWOOD World of Strings GA-S	MILLION SELLER HITS FROM BROADWAY World of Strings GA-6	
IN LOVE IN PARIS The Musette of Renaud World of Strings GA-7	Pops Concert ESPANA London Philhermonic Orch. GA-8	GYPSY London Philhermonic Orch. GA-9	IN LOYE IN ITALY Lendon Philhermonic Orch. GA-10	HITS FROM HAWAII Pacific Sorenaders GA-11	Greatest Hits of Johann STRAUSS The Vienne Strings GA-12	
Greatest Hits of TCHAIKOVSKY World of Strings GA-13	COCKTAIL PIANO Rane Armend World of Strings GA-14	Symphony of SOUL HITS The Soul Symphony GA-15	The Sweet Sounds of TIJUANA The Border Bress GA-16	Greatest Hits of John Philip SOUSA Capitol Regiment Band GA-17	UP UP AND AWAY Hits by JIM WEBB The Soul Symphony GA-18	
WHEN LIGHTS ARE LOW World of Strings GA-19	Bouquet of BLUE GRASS HITS The Cumberland Clea GA-20	RHAPSODIES London Philharmonic Orch. GA-21	Symphony for YOUNG LOVERS London Philhermonic Orch. GA-22	HAMMOND ORGAN Hits of the 60's Allon Williams GA-23	COUNTRY HITS For Lovars 10 Hits from Nashville GA-24	





SIDE II HE'S EVERYTHING TO ME THE NEW 23RD GET MYSELF TOGETHER A NEW MIND NO GREATER LOVE HE'S THERE WAITING

ARRANGED AND CONDUCTED BY RALPH CARMICHAEL

THE WORLD OF THE YOUNG IS A WORLD OF MUSIC: STAKE UP TO MUSIC LAT BREAKLAST BOTTH MUSIC GO TO SCHOOL WITH MUSIC WASH THE CAR TO MUSIC

DOTHE DISHES TO MUSIC DO HOME II ORK TO MUSIC HAVE A DATE FOR MUSIC EAT A HAMBURGIR BITH MUSIC

DRIVE HOME TO MUSIC AND FINALLY, FALL ASLEEP TO MUSIC! MUSIC FOR EVERY OCCASION AND EVERY MOOD IS AT YOUR HINGERTIPS:

> FLIP A SWITCH FORMI MC PUT IN AN EARPLUG FOR MUSIC STACK NOME RECORDS FOR MUMC PICK UP A GUTTAR FOR MUSIC BEAT THE DRUMS FOR MUSIC JUST OPEN YOUR MOUTH AND SING. FOR MUSIC IT'S ALL RIGHT THERE ... INSTANT MUSIC!

BUT WHAT MUSIC DO YOU TURN TO WHEN YOU ARE THINKING UP NEW IDEAS IVALUATING OLD IDEAS HUNTING FOR THE TRUTH? HAVING DEFPER THOUGHTS

DISCOVERING YOUR OWN BAY MAKING UP YOUR OWN MIND? OR ... EVEN FINDING A NEW LOVE!

YOU CAN DISCOVER A NEW KIND OF MUSIC THAT TALKS YOUR KIND OF LANGUAGE

THAT HAS A BEAT THAT HAS A SOUND THAT KNOWS WHATS GOING ON AND MEETS IT HEAD-ON. JUST LIKE YOU DO!

... AND ANXIOUS TO LIVE IN THE SEVENTIES! WELL, THAT'S WHAT THIS ALBUM IS ALL ABOUT: IT'S MUSIC TO MATCH THE BIG MOMENTS IN YOUR LIFE IT'S MUSIC THAT'S MEANT TO MEAN SOMETHING IT'S MUSIC THAT'S WORTH MAKING YOUR VERY OWN

"GIVING SONG" OUET SEARCHING QUESTIONS' SOLOS GET MYSELF TOGETHER" HE'S EVERYTHING TO ME" HE'S THERE WAITING

GENE MORFORD GENE MORFORD OHN BAHLER

JACKJE WARD, GENE MORFORD GENE MORFORD, JOHN BAHLER IAN FREEBAIRN-SMITH, STAN FARBER

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RODUCER-COORDINATOR BILL COLE CONTRACTOR HY LESNICK

ANGEL L. BALESTIER COVER PHOTO ERIC SKIPSEY

ALPHA OMEGA RECORDED IN T.T.G. STUDIO. HOLLYWOOD, CALIFORNIA



VIETNAM * STUDENT UNREST * THE ECONOMY * THE 'SILENT MAJORITY' * CAMBODIA SCHOOL BUSSING * THE MEDIA * PORNOGRAPHY * INTEGRATION * CAMPUS DISORDERS

SPIRO T AGNEW

Spiro Theodore Agnew was born in Baltimore, Maryland on Nov. 9th, 1918, son of Theodore Agnew (originally Anag-nostopoulos) and Margaret Akers Agnew, His father had immigrated from Greece in 1897, and his mother was a native of Virginia.

Mr. Agnew attended Baltimore public schools and in 1937 entered Johns Hopkins University to study chemistry. Three years later he transferred to the Baltimore Law School as a right student, working during the day at the Maryland Casualty Company, and later as supermarket manager and

During World War II he served with the U.S. Army's 10th Armored Division as combat commander in France and Armored Division as combat commander in France and Germany, winning a Bronze Star decoration. He finished law studies and received his LL.B. degree at Baltimore Law School in 1947, and opened a law practice in the Baltimore suburb of Towson. Some time later, at the suggestion of one of his senior law associates, he changed from the Democratic to the Republican Party, and proceeded to devote time and energy to local organizations and campaigns.

In 1957 Mr. Agnew was appointed to the Zoning Board of Appeals of Baltimore County, and in 1962 became the first Republican since 1895 to be elected County Executive. In 1966 he ran for Governor of Maryland against a segregationist candidate and won handily with the support of liberal Democrats. As Governor, he effected anti-poverty, housing and public accommodations programs, and other reforms. In his second year in office, he took a firmer stand towards law and order, and generally moved towards a more conservative position

At the Republican National Convention in Miami, Florida, on August 7th, 1968, Governor Agnew placed Richard M. Nivon's name in nomination for the Presidency of the United States. Early the next afternoon, Mr. Nixon chose Spiro T.
Agnew as his running mate for the Vice Presidency.

On November 5th, 1968, the Nixon-Agnew ticket received the On November 3th, 1988, the Nixon-Agnew treats received move of the American people, winning 43\(^1\)2\(^9\) of the ballots cast, and 302 out of 538 electoral college votes. On January 20th, 1969, at Inauguration Ceremonies in Washington, D.C. Spiro T. Agnew became the 39th Vice President of the United

Mr. Agnew, whose friends call him Ted, married Elinor Judefind in 1942. They have four children — James Rand, Pamela, Susan and Elinor. Mr. Agnew, 6'2", under 200 lbs.

and a natty dresser, enjoys playing golf, ping-pong, and the piano. When he has time, he likes watching the Baltimore Colts on television, and listening to standards and show tunes, es-pecially when performed by Lawrence Welk and Mantovani.

Printed in U.S.A. Copyright 1970



The Most Important & Controversial Speeches America's Most Outspoken Political Personality

-Contents-Side A

- 1. Introduction/Oct. 19th to Oct. 30th, 1969 after Washing Introduction Oct. 19th to Oct. 19th, 1999 after Washington O.C. Moratorium — on 'Effete Snebs', Student Unrest, Oemenstrations etc./Nov. 19th — on the Role of the Media and the 'Siend Majority.'
- Nov. 13th, Oes Molnes, on the TV Networks/Nov. 20th on TV and Newspaper Media. 3. February and March, 1970, — on Foreign Policy, Victnam. Economy, Democrata.
- 4. Comments on Youth. Himsies and Yippies, Oraft Oodgers, Side B
 - April 28th, 1970 on Campus Violence and Faculty Agliat-ors (Kingman Brewster, Yale University)/May 8th 4 days after Kent State.
 - May 22nd, Houston, on News Media 'I am responsible for what I say //May 28th, New York, on Golf; on the

 - Autumn, 1970. on Crime, Violence, 'Radical Liberals', 'Slimi Majorly', School Bussing, Law and Order.

4. Come-Latelles: Questionnaire on 'Etitism.'

"OHOTES"

"A society which comes to fear its children is effete. A sniveling, hand-wringing power structure deserves the violent rebellion it encourages.

"I have an obligation to all the people of the United States to call things as I see them . . . I am responsible for what I say.

"A spirit of national masochism prevails, encouraged by an effets corns of immudent suchs

"A society which must constantly charge its batteries on great surges of dramatic and emotional confrontation is in deep danger."

"Government's role is to enlarge opportunity and protect competing ideologies in the hope that the best will prevail."

... Far too many producers and editors are still succumbing to the temptation of the sensational and playing right into the hands of the drug culture . . . those who close their eyes to the pernicious influence of any form of drug - for fear of being out of step with the times - are dismally failing their own sons and daughters."

"The criminal who throws a bomb at a bank is hailed as a hero in some circles for destroying a capitalistic institution: the policeman killed trying to stop him is derided as a pig, and the in-thing is to hold a fund-raiser for the Black Pan-thers or one of their backers."

"An age of indulgence that has eroded personal responsibility and corrupted discipline.

"These are years of great national confusion, much of it contrived confusion brought about by a clever sustained assault on America's system and institutions... This is a time when the charlatans of peace and freedom eulogize foreign dictators while descerating the flag that keeps them

"The elite consist of the raised-evebrow cynics, the antiintellectual intellectuals, the pampered egotists who sneer at honesty thrift hard work, prudence, common decency and self-denial."

. Presented with a choice between the high hat and the hard hat, the American people come down on the side of the hard hat every time."

. Little groups of bully boys . . ." on college campuses, supported by "a small group of cooperative adults who encourage the destroyers - some of their teachers, various confidents, their financiers, and other co-conspirators." "We intend to make clear to the enemy that they cannot

repeatedly ignore our warnings and escalate their attacks in Production and Continuity: Sendra Bianca

> Narration: Fred Himes Recording Engineer: Noci Edward Smith

FAMOUS AGNEW ALLITERATIONS, CATCH-PHRASES AND DEFINITIONS -

ALLITERATION - the commencement of two or more words of a word group with the same eller, as in Adam's apple, or Agnew's alliterations AGNEW'S ALLITERATIONS — as defined by his staff — Round-house wallops that are not intended to really hurt, because their facetiousness takes the string out of them.

Nattering Nabobs of Negativism

nattering - complaining, grumbling nabobs - powerful persons

negativism - a tendency to resist suggestions; any system of negative philosophy, skep-

Nattering Nahobs of Negativism are defined by Mr. Agnew as Hysterical Hypochondrines of History, Professional Pessimists, Sociological Sorcheads, Troubadors of Trouble

Pusillanimous Pussylooters (an alliteration first attributed to Teddy Roosevelt) pusillanimous - cowardly, faint-hearted, timid

pussyfooters - those who move in a cautious or stealthy manner

Pusillanimous Pussyfooters, according to Mr. Agnew, are those faint-hearted people who move cautiously without committing themselves on the critical issues of law and order etc.

Pablum for the Permissivists

Pablum - a form of cereal for infants; banal or simple-minded writings permissivist - one who habitually tolerates behavior that others might disapprove or forbid

Pablum for the Permissivists, according to Mr. Agnew, defines some of the conclusions of the Presidential Committee un Student Unrest.

Party of Permissivists - the Democratic Party, as defined by Mr. Agnew.

Radical-Liberals (radic-libs) - the opposition, especially in Congress and on campus, to Administration policies.

Sheep in Wolves' Clothing - a switch on the familiar phrase, 'wolf in sheep's clothing. Mr. Agnew uses the phrase to describe those Democrats who try to switch views at the last moment before election time.

The Cume-Lately Club - a hypothetical organization set up by Mr. Agnew to accommodate the Sheep in Wolves' Clothing.

Troglodytic Leftists - literally defined, would mean those Leftists who live in caves.

Effete Corps of Impudent Suobs effete - lacking in wholesome vigor; worn out Impudent - shameless; brazen

Effete Corps of Impudent Snubs, as defined by Mr. Agnew, are those who call themselves intellectuals and encourage and lead opposition harmful to the nation.

Forgotten Man - the blue and white collar working man, who, Mr. Agnew believes, has been forgotten by the Democratic Party.

This album is presented as a record and profile of Mr. Agrew's statements. Out to like technical limitations of playing time, it has been necessary to abridge some of the speeches.

We wish to extend our special thanks and appreciation to Walter I. Seigni Robert Maccus, Nell Waldman, Martin Werber and all others who have given their valuable assistance in the preparation of this album. Playing Time: Side A - 29:30 Side O - 29:10



• 43 West filst Street • New York, N.Y. 10023

Jimmy Kays



Sick-to well of tope of the party of the par

NEVER

MORE

THAN

TODAY

— FEATURING ——
FIRE IN THE HOLE
AND
I WONDER

PRODUCED BY: JIMMY KAYS and SCOTT HALL ASST. PRODUCER: GARY KING EXECUTIVE PRODUCERS: PHIL NEIBERT, DALLAS JACK, and JERRY HATFIELD

SIDE ONE

NEVER MORE THAN TODAY (J. Kays) Featherbed Pro. 1986

FIFTH STREET

(J. Kays) Woodshed Music 1986

CARNIVAL COWBOY (J. Kays) Hit Kit Music 1981

PAPER BAG SONG

(J. Kays) Featherbed Pro. 1986

I WONDER (J. Kays) Doorknob Music 1981

SIDE TWO

MR. MUSIC (J. Kays) Woodshed Music 1982

FIRE IN THE HOLE (J. Kays) Hit Kit Music 1981

THE BUTTERFLY

(J. Kays) Featherbed Pro. 1986 PITY THE FGOL

(J. Kays) Woodshed Music 1986

PEANUT FUTTER KID (J. Kays) Featherbed Pro. 1978

PICKED UP/PUT DOWN

MUSICIANS:

PERFORMANCE CLEARANCE — BMI

Guitars - Jimmy Kays/Ron Thompson

Banjo — Danny Hall Harmonica — Gary Keith

Bass — Jeff Hall

Sax/Flute — Danny Nico a Keyboards — Mike Stein

Drums — Brian Deckard Steel Guitar — Randy Smith

Background Vocals — Kathy Green

Ron Thompson

Strings Arranged By: Mike Stein Engineered By: Gary King at

Refraze Studio — Dayton, Ohio Cover Photo by Tim Ankeney — Xenia, Ohio Dedicated to: My father Jimmy & My daughter Carrie

Special Thanks to Ralph Miller





I've been in the broadcast business for 28 years. From a disc jockey to a T.V. newsfirector, I have had the good fortune to see and hear entertainers from a local level to Last Vegas. Jimmy combines exceptional musical talent, interpretation, compassion and low into his songs. To me that "Swait". Listen to Fire in the Hole and The Peanut Butter Kid; you'll know what I mean. I'm proud to know him as a talent and as a friend.



I've been listening to Jimmy Kayi' music for many years now. I use to finish up the late shift at the radio station and bustle down to Hennagan's Pub to catch this solo country singer/ongwriter. Through the years, he has adder brancerous other teleurs to his act, but mean small attraction for me has always been the songs he write. His music centrs to follow such a New York of the state of the state of the state of the songs he writer. His music centrs to follow such a NUSIC".

In my mind's sys, I picture Jimmy working with words much the same way a blacksmith foregree deal often. J. Sammering bere, bredling here, adding a little more heat to properly temper the finished product, so years ago I started calling him: "The Tumenshit to properly temper the finished product, so years ago I started calling him: "The Tumenshit for the started product of the started product of the started calling him: "The Tumenshit detail work. Whether this tumenshit touches you with the seriousness of I Wonder or the sillyness of The Papertag Song, or markey to variethe better to the Kennacky could miner in Fire In The Folde or the sort yellow product products and the started products."



Bill Kirby W O N E Radio Dayton, Ohio





Hi

Bythe Hi-TONES





RAUNCHY SOUNDS By the Hi-TONES

ABOUT THE ALBUM

The majestic flow of the mighty Mississippi River has left a lasting influence on Southern music. Only from the South has a mournful wailing sound from the river region progressed into a distinctive musical beat which wound its way into our Amercan music.

From the blues, a transformation of beat, style and rhythm pro duced jazz; and in more recent times rhythm and blues, rock and roll and twist music. W. C. Handy of Memphis was one of the great pioneers in the old days with his "St. Louis Blues" and "Beale Street Blues.

But today Beale Street is different. The sounds from the South, the life it lives, are changed. Southern music has gone through another transformation.

The music in this album, "Raunchy Sounds," is the new music style of the new South. It typifies the sound of today. It is superlative, haunting music with sometimes a lilting, subtle beat; sometimes a driving brisk symphony of marvelous melody. This new sound emerges from the glorious blues, jazz and rhythm music of the past as a butterfly emerges from its coroon in the bright, fresh colors of Spring.

This delightful and stimulating album is the work of six versatile and talented Southern musicians. These musicians are a hand-picked symposium of top-notch artists to create this album. They have produced a magnificent and lasting tribute not only to Southern music of today with their original and ingenious technique, but to American music as a whole.

The extraordinary effect achieved with the organ in this album, for example, is remarkable. Three organists are used at different times. Sometimes one organ plays lead: sometimes two are used at the same time. The result is excellent

The artists come through with a vicorous, fresh raunchy sound, The new style is well exemplified, for example, on "Tuff," the tune composed and made famous in 1961. The all-stars here treat it with a glorious, breezy new arrangement with two organs producing a striking

The original tunes in this album are "Coastin'," "Cotton Sack," Honeysuckle," "Lazy Walkin'," "Peepin' In," "Brown Gravy," and "Hello There." All were composed by the all-star group after they got together for their sessions to produce this album

effect.

This music could not have been played with such sensitivity and brilliance by anyone except Southern artists. The reason is the inner feel they have for the music of the region. Some Southern musicians are born with this feel. With some, it becomes ingrained within ther being as they grow up in a warm land of cotton fields, lazy walking, honeysuckle, fried chicken and brown gravy, fishing from a bank-the many sights, sounds and smells which make up the Southland.

Backing up the organists, who carry lead melody through out most of the album, are sensational performances on drums, guitar and bass This splendid rhythm section creates a strong and perfectly integrated beat. Sometimes the electric guitar comes in for melody to enhance a spectacular all-star festival of new raunchy sounds of the South.

side 1 STORMY MONDAY BLUES

(Welker) (2:40) COASTIN (McVoys Arnold) (2:08) COTTON SACK (McVoy) (2:25)

HONEYSUCKLE (Arnold) (2:16) LAZY WALKIN' (McVoy) (2:16)

PEEPIN' IN (McYoy) (2:09)

side 2 (Justis: Menker) (2:15)

BROWN GRAVY (McYoy) (2:33) SMOKIE-PART 2 (Brock) (2:21)

GREEN ONIONS (Jones; Cropper; Jeckson; Steinberg) (2:44)

(Cennon) (2:22) HELLO THERE (Arnold) (2:15)

(all above RMI)

Arrengements By: Carl McVov Recording Engineer: Ray Harris Mestering: Ed Kisseck Supervision: Joe Coughi Recorded: Royal Recording Studio Memphis, Tennesson

AROUT THE ARTISTS

The group of musicians hand-picked for this album of new Southern music are among the best in their field. All are Southerners who have an intangible emotional feel and touch for this music which no other musician has. This symposium of all-stars combined their versatile talents to produce an album of breezy, scintillating raunchy music which no other group could.

Here are some notes on these outstanding artists: CARL McVOY-Though still a young man, Carl is a veteran of 20 years as a musician. He started playing piano as a child, is superb on it now but is recognized in the musical world as one of the top organists in the nation. He also sings, has had several good records out, composes and arranges. Carl has played organ or piano on many big hit records

WILLIE MITCHELL-Like W.C. Handy, the trumpet is Willie Mitchell's instrument. Willie began playing at 14, also has 20 years of experience behind him. While he plays a lot of trumpet, he also plays quite a bit of organ and some piano. He has his own combo, is booked continually all over the South because of his great popularity and is in constant demand for college proms around the country. He also composes and arranges

JACK O'BRIEN-This handsome young star, who is terrific on piano and organ, is extremely talented. He can play several types of music in brilliant style. His first love is jazz, an art for which attracts artists who have the originality to improve and phrase in their own individual technique. O'Brien is expert at this. A veteran of 12 years, addition of his sparkling talent to this album gives it added dimension.

REGGIE YOUNG-Reggie, though in his twenties, is one of the best guitar men to be found anywhere. A musical pro for 12 years, he has a sensitive feel for the music which comes from his instrument, the mark of a true artist. The raunchy blues sound he produces comes from deep within him.

JERRY ARNOLD-A professional for eight years, Jerry got his start playing drums with a combo in a night club. He developed an inimitable beat, touch and delivery which soon had the whole town talking. He has played on many hit records. He is in great demand for recording sessions at Nashville, where many of the nation's top stars record.

BOBBY STEWART-Youngest of this symposium of all-stars, Bobby can still hold his own with the best on the bass fiddle and hass electric guitar. He plays both with equal dexterity in a stirring, unparalleled style. Listen to the deep, pulsating, unsurpassable bass heat on "Cotton Sack." Bobby played in a night club for several years before his talent caught the eye of recording artists. He has a compelling new style, is a coming big name.

Total musical experience of these outstanding young all-stars is 60 years. Counting the production staff, more than 100 years of experience has gone into this album. It was worth waiting for.

ELTON WHISENHUNT Memphis Press-Scimitar Billhoard Music Week Correspondent

Printed In 11 5 A





SAMMY STEVENS and THE EPHESIANS

He Put Lunshine In My Life

SAMMY STEVENS AND THE EPHESIANS

"Speaking to vourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord," EPHESIANS 5:19

Sammy Stevens, founder and manager of THE EPHESIANS, started this group seven years ago. Since that time THE EPHESIANS have traveled extensively throughout the states singing in churches, schools, theaters and auditoriums,

After traveling many years on the road, Saminy has played plano and organ for many of the outstanding groups in the country. Sainmy started his musical career on the road with the Jewel Gosnel Singers. Nashville, Teunessee, and since then he's played for the late Egna Gollman Cook, Mahalia Jackson, Dorothy Love Coates, Rev. Willie Morganfield and many others.

When Sammy first started THE EPHESIANS there were four people and it gradually grew to sixteen. After awhile it began to be quite expensive with such a large group on the road. The group was narrowed down to the present six singers: Joy Bockman, Sherry Reid, Linda Martin, Beatrice Jackson, Richard Evans and their drummer, William Booth

This is the first album for Sammy Stevens and THE EPHESIANS and the going has been rough at times, but they put Christ first in their lives and even though the clouds were dark He put sunshine in their life. They're able to carry on because they know God is real and one day they'll be able to meet their loved ones who have gone on before them. The Lord has been good to THE EPHESIANS and has blessed them to touch somebody's life through their songs of praise.

Lord I need you because the race isn't given to the swift or the strong, but to them that endure to the end, and our job is not finished until life leaves our body and we must keep on working on the building, and to all of you, my brothers and sisters, remember, it ain't how long you've been in the church it's what you've done since you've been in. We sincerely pray that this album will be a spiritual uplift to your soul.

Sammy has his own television show in Dayton. Ohio called "Gospel Showcase" and is celebrating his eighth year in television. The show is seen weekly on WDTN, TV-2, 9:00 A.M. Sunday. This show features local and national artists from across the country. Also Sammy is a gospel announcer (DJ) on radio station WTUE, Dayton, Ohio and is also celebrating his eighth year in radio.

AWARDS WON BY SAMMY STEVENS AND THE EPHESIANS

The group, The Ephesians, won first place as the number one group,

Sammy Stevens won first place as the number one gosnel promoter in the area. Sammy Stevens came in first place as having the number one television show of the year in the Tri-State. All awards, based in their enterory, were snonsored by the Annual Ohio Revioual Gosnel Academy Awards.

CARMILLE RECORDS

A Chapman Group Production: Carmille Records 1552 Ruth Avenue

Cincinnati. Ohio 45207

For engagements write to: Sammy Stevens and The Ephesians P.O. Box 1040 Daytou, Ohio 45402

Produced and arranged by - Sammy Stevens Executive Producer - Frank Chapman Engineer - Charlie Brown Re-mix engineer - Charlie Brown, Frank Chapman & Sammy Stevens

> SPECIAL THANKS Eloise (Lou) Williams Charlie Brown Shed O'Shee

Mfg. by JRC Album Productions JRC - 854

SIDE I ET ATAUT HOLD LONG

Sung by Sammy Stevens	3.23
LOVED ONES	3:11
TOUCH SOMEBODY'S HAND	6:26
HE PUT SUNSHINE IN MY LIFE	3:27

Sung by Sherry Reid

SIDE II	
PUT CHRIST FIRST IN YOUR LIFE Sung by Linda Marsin	3:07
GOD IS REAL	3:15
LORD, I NEED YOU	1:57
WORKING ON THE BUILDING	2:45

MUSICIA NS

Piano - Sammy Stevens Organ - Melviu Williams Drums - William Rooth Strings - Sammy Stevens Lead Guitar - Darrell Robert Bass Guitar - Darrick Armstrong

Bass Guitar - Charlie Brown Special thanks to Charlie Brown for playing drums on "Loved Ones" & "Put Christ In Your Life."

> Recorded at: Counterpart Creative Studios 3744 Applegate Avenue Cincinnati. Ohio 45211

All songs published by the Zion Publishing Company BMI - Rootan Publishing Company BMI Produced in cooperation with the Ephesians and Samuny Stevens by Frank Chapman for Chapman Group Productions.

SARNOKSAGRO



Illyés Gyula és Weöres Sándor verseit mondja

A boritôt Szalay Lajos rajza disziti

POTCES: 8.98

P 1982 PolyGram Records, Inc.

NOVO COMBO

Novo Combo are back with a superb follow-up to their highly successful debut album, Novo Combo.

Their new Polydor/PolyGram LP, Animation Generation will be released on August 19th. In addition to original band members Michael Shrieve, Stephen Dees and Pete Hewlett; guitarist Carlos Rios who has played with such class acts as Quincy Jones and Gino Vanelli makes his recording debut as a permanent member of Novo Combo.

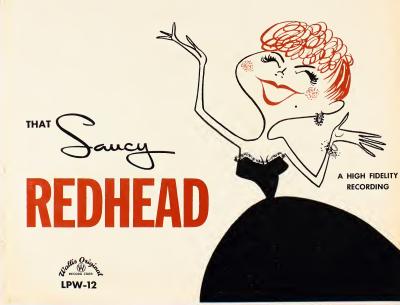
In the words of New York Post writer, Ed Naha after seeing Novo Combo perform live last year... "an amazingly, spirited quartet, this new-band had everything going for it: top notch material, excellent musicianship, and, in Pete Hewlett, one of the finest lead singers to emerge in rockdom for quite some time."

I guess that about says it all..

For further information and/or interviews call Sherry Ring Ginsberg at 399-7946.

Sherry Ring Ginsberg Director Press and Artist Relations PolyGram Records

RUTH WALLIS



WLP #12

"That Saucy Redhead" Written and Sung By RUTH WALLIS

WLP #12

1. THE ADMIRAL'S DAUGHTER
2. UBANGI
3. SWEATER GIRL
4. JAMAICA RUM
5. LONG LONG TIME
6. LOVE SAMBA

SIDE ONE

AMERICA'S NUMBER ONE SINGER OF SAUCY SONGS

The name of RUTH WALLIS has become almost legendary all over the world: wherever English is spoken and people love to laugh, you will find RUTH WALLIS (ans and records.

RUTH WALLIS records are sold in the United States, Canada, Johannesburg, So. Africa, Australia, Hong Kong, Mexico, British Guiana, Puerto Rico, Guatemala, C. A. Nassau, Bermuda and Panama.

Since 1948 when the first RUTH WALLIS record, "Johnny Had a Yo Yo." joiled the American record buying public into immediate submission and acceptance of a new personality. Miss Wallis has led the field in the sale of savey and double entender tecords. Today, RUTH WALLIS records have become standards in American humor and will continue to seel as slong as English-specified people continue to laugh.

CAFE ENGAGEMENTS AND PERSONAL APPEARANCES

During the post ten years RUTH WALLIS has performed in Los Angeles. Son Deop. Scientifield. Devers, 1 jurcers, Houston, Dalles, Konzac (LV), Omshab, New Orleona, Boston, Washington, D. C., Cleveland, Cincinnoti, Derital, Philadaya, Wirginia Bosch, And Walter, Marian Bosch, and Control of the Control of th

SIDE TWO

1. THE PISTOL SONG

2. CHILE WAS HOT

3. TONIGHT FOR SURE

4. DOWN IN MONTEVIDEO

5. GIMMIE

6. THE BELL SONG

WORDS AND MUSIC ARE WRITTEN BY MISS WALLIS

Although Miss Wollis was a song writer and poet since her high school dops and has written hundreds of sentimental bulloids and helplimate pop tunes, she newer gained notional promisence until she wrote und recorded her range young, such as 1 object, when Had 10 Ye 10. The Draghy Song! "Medical Doughter." Long, Long Time." Dull In All. "The Song! "Medical Doughter." Long, Long Time." Dull In All. "The Song! "Medical Doughter." Long, Long Time." Dull In All. "The Mission of the Song!" Although the Medical Properties of the Medical Research of the Medica

OTHER RUTH WALLIS ORIGINAL RECORDINGS

Year by year, the list of Ruth Wallis recordings continues to grow, until now with the addition of these ten new songs, there are sity acrosy congo on records and all of them are available on Long Fluy Records. There are twelve extended play 45 RPM records on the amente and many of the sengs are still available on single records both on 78 and 45 RPM speed, We have distributors throughout the United States in all the nation cities and most other treated shops carry a complete line of these records or can obtain them for you.

WALLIS ORIGINAL RECORD CORPORATION

POST OFFICE BOX 2027

MIAMI BEACH 40, FLORIDA



WLP

"For Sophisticates Only"

Written and Sung By

RUTH WALLIS

WLP #13

SIDE ONE

SIDE TWO

- 1. HAWAIIAN LEI SONG
- 2. OLD SOLDIER (ALWAYS TRIES)
- 3. VACATION SONG
- 4. LARGE SIZE MAMA
- 5 EISHING POLE SONG
- 6. IF I HAD SAID YES

AMERICA'S NUMBER ONE SINGER OF SAUCY SONGS

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- 1. JOHNNY'S LITTLE YO YO
- 2. LONG-PLAYING DADDY
- 3. COWBOY SONG
- 4. STAY OUT OF MY PANTRY
- 5 4.F PAPA
- 6. GOLDMINE

WORDS AND MUSIC ARE WRITTEN BY MISS WALLIS

Although Mies Wolls was a song writer and post since her high school dops and has written handrieds of sentimental bolloids and legitimate oper tunes, the never gained instanced prominence until she wrote out are corted her sensy owns, such on "Johns Had ve Yo Fe," The Dinghy Song," "Admard's Doughter," "Long, Long Time," "Dull Tan All." "The Dinghy Song," "Admard's Doughter," "Long, Long Time," "Dull Tan All." The All "The Whenting Lei Song," of and many, many more too numero to mention. As one of her friends remarked of the time, "It got so that no one was evident with the roll ond poper, because only hing we will will be produced to depen the cause only hing we will be sent with the roll of the predict with the roll of the ro

OTHER RUTH WALLIS ORIGINAL RECORDINGS

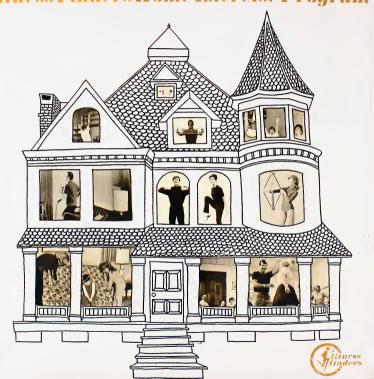
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WALLIS ORIGINAL RECORD CORPORATION

POST OFFICE BOX 2027

MIAMI BEACH 40. FLORIDA

Fitness Finders Home Exercise Program























Glenn Swengros, former director of program development of the President's Council on Physical Fitness and Sports, wanted to make exercise easy. meaningful and enjoyable for you. Working with the experienced staff of Fitness For Living magazine and other experts, a unique program was developed . . . FITNESS FINDERS.



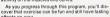




The program that has proved successful for hundreds of FITNESS FINDERS followers in the Washington, D.C., and Allentown, Pennsylvania. metropolitan area can also be put to work for you right in your own home. Basically, most of your home FITNESS FINDERS session will be devoted to physical activity-35 to 40 minutes of continuous exercise, including walking, jogging, skipping, simple calisthenics, unusual movements and routines, resembling dance steps. But none of that one, two, three, grunt and groan stuff. The exercises are slow and progressive. With music playing in the background, Glenn Swengros shows you how each movement is done in an easy-to-follow. step-by-step way. You'll know why you raise your hands above your head or twist your body from side to side and you'll stop to do chair exercises and floor exercises. Exercises that get results.

Your FITNESS FINDERS Home Exercise Program is great fun, but there's more to it than enjoyment. You'll be keeping important measurements on your waist and weight measurements, recording your pulse rate before and after exercise, and reading lectures on the how and why of exercise. You'll learn about the foods that mean fitness-those that help to meet the extra energy demands of vigorous activity. There are other discussions too. including exercise and heart disease, the foods and exercise you need for weight loss, psychological aspects of exercise and the effect of physical activity on the muscles and bones.

























MALLET

MAGIC

Harry Breuer and his Quintet

a study in high fidelity sound

Harry Breuer and his Quintet

When most musicians give a performance, they merely start counting and strike up the first notes. Not Harry Breuer. When Harry Breuer gets ready to perform, he sets his tempo with-READY, AIM, FIRE! Breuer isn't really an artillerist. His forte-and we do mean forte!-is marimba, vibraphone and glockenspiel. And once he assembles his battery of instruments, even the most uncompromising music lover is abound to give way under the siege. For Brener is not just a supreme technician. He's a perfectionist who will stop at nothing until he has wrong the last bit of energy and substance from anything he happens to be playing

Practically all music lovers have an irresistible fascination for percussion instruments. Who hasn't put himself in the place of the percussionist who holds the spotlight when he crashes the cymbals together to mark the storm in Rossini's "William Tell Overture"? Who hasn't felt a compelling desire to roll the drum that symbolizes the hanging of Till Eulen-piegel in Richard Strauss' famous tone poem? Who hasn't had a yearning to play the chimes in Tchaikovsky's "1812 Overture" or the castanets in the Habanera from Bizet's "Carmen"?

Our instinct for wanting to keep time by tapping or beating rhythmically on things goes back to primitive times. Then, lacking even rudimentary music-making paraphernalia, people used just about everything that happened to be handy to keep time to dancing or clainting. And this instinctive drive in human beings developed to the point where men have desired more than three hundred different kinds of materials or instruments with which to express rhythmic ideas. Of these, only a handful survive in the modern symphony orchestra. A few more are used in the popular band, including the mallet instruments, some of which have also found their way into serious orchestral works.

For many years the marimba and xylophone consisted of nothing more than a few wooden blocks laid across bundles of straw. The ability to master a few notes of a "Danse Macabre" or a "Kitten on the Keys" was considered a major achievement. Today not only the marimba, but the vibraphone, glocken-piel and allied instruments have evolved into sleek, sophisticated media for making music. All are accepted as full-fleshed members of the instrumental family. And just as the instruments themselves have advanced in construction, technical and artistic characteristics, so have the methods of playing them. The modern performer on mallet instruments must be an accomplished musician, artistically and technically capable of playing not only items like "Danse Macubre" and "Kitten on the Keys," but highly intricate compositions from the pens of masters like Stravinsky, Schönberg,

Performance possibilities on instruments played with mallets are boundless. For example, the mere concention alone of the so-called double beat and hounce beat-two devices borrowed from the drummer-open up vistas of interpretation on mallet instruments that have literally thousands of rhythmic and interpretive possibilities. The original approach to mallet instruments involved a technique in which cross hammering (crossing the arms when playing in higher or lower registers) was used. Borrowing the technique of the double beat and bounce beat from the drummer has enabled mallet instrument performers to execute awkward passages of scales and broken chords with infinitely more speed. This alone has proved a tremendous factor in streamlining mallet playing and in making possible technical achievement previously undreamed of.

Mallet Magic represents a new adventure into the world of musical sound. While marinaba, vibraphone and glockenspiel inevitably are heard as solo instruments with orchestral backing, their combined personalities are totally unfamiliar to most music lovers. In this recording both their individual and collective characters are revealed in an entirely new manner. Through guaranteed total frequency ra: ge reproduction techniques not only does each individual tone have considerable more purits, but the relationships of each tone melodically and harmonically are more apparent than ever to even the casual listener.

Harry Breuer has chosen a unique assortment of compositions for this release. Ideally suited to the marimba because of their Latin rhythms are La Rosita and Chianenecas. Delightful for their novelty appeal and light good humor are Tulip Polka, Chinese Doll, Buffoon and Flapperette. Macabre Sumba provides a most unusual kind of parody on the popular dance through a touch of the grotesque. The show stoppers in this release are Mosquitos' Parade March and Bumble Bee Bolero, both of which have an impact that is really earth-daking.

HARRY BREUER is noted for his lang and solid musical backaround that goes back to the early days of radio broadcasting and theater barnstorming. A native of Bracklyn, New York, he studied vialin during the early years of his musical training. During his high school days he switched to xylophone and other percussion instruments in order to play in the school band. His professional career began when he became a xylophone salaist in mation pictures, vaudeville and an secords.

Brever made his radio debut in the early days of radia as a salaist with the A & P Gypsies, the Cliquot Club Eskimos and other popular groups of the day. He eventually had his awn program over radio, and at the time jained Roxy's Gang as solaist at the Roxy Theater in New York. He also appeared at the Radio City Music Hall. His credits in motion pictures include several shart features produced by Warner Brothers, Educational Pictures and Soundies. For a time he was staff musician at the Warner Brothers studio under David Mendosa, at the Fax studias under Erna Rapee and later at the New York City studios of the National Brandcasting Company. During recent years he has been a featured player on many network radia and television programs. He is the author of numerous published sola works and study material for all mallet-played instruments, At present his appearances include films, radio, televisian, records and transcriptions.

side 1.

- 1. Mosquitos' Parade March 2. Flapperette
- 3. Bumble Bee Bolera 4. Chinese Doll
- 5. Chiapanecas 6 Maxixe Mamba

side 2.

- 1. Sambra Macabre 2. Maple Leaf Jump
- 3. Tulip Polka 4. Buffoon 5. Glockenspiel Gavotte
- 6. La Rosita

TFRR*

TECHNICAL DATA (RIAA)

Altec, Telefunken and RCA Microphones. The Masters were cut on an Mastering was cone at the studios of B & C Recording in New

However, it is the opinion of the manufacturer that if these fre-

Although any 2333 RPM record playing equipment may be used in

A Stereophonic (Binaural) tape recording of this production is available. For information write to Audio Fidelity, 770 Eleventh Avenue, New York 19, N. Y.





the band with the Latin beat

AND HIS ORCHESTRA

CUGAT

GREEN EYES
LINDA MUJER
WALTER WINCHELL RHUMBA
BRAZIL
A GAY RANCHERO
CUCARACHA MAMBO

YOURS
BLUE TANGO
SIBONEY
MIAMI BEACH RHUMBA
CHIU CHIU

DONDE ESTABAS TU

Cugat's Favorites

XAVIER CUGAT

and his orchestra



Cugat's career has had many facets, from culture to cartooning, from Barcelona, Spain, one of the oldest cities in the old world, where he was born into a family who patronized art and music. to some of the finest musical conservatories in Europe, where his grooming for a musical career took place. Cugat's studies in Rome led to what we call "The Big Break", for it was here that he was heard by the great Enrico Caruso, who asked him to go on tour to America with him. This tour turned into five years of working with the greatest tenor of all time, but proved to Xavier that although he was a good violinist he would not be the great artist that he had studied to be. For most men, this would seem failure, but not Curat, for he turned to a love of his childhood and took a job as cartoonist for the Los Augeles Times. Although he was very successful as a cartoonist, deadlines and the daily routine soon drove him back to his first love - music.

He formed an orchestra in California, featuring the then unheard-of Latin American music. But his unique treatment of it soon "educated" the public and became widely accepted. Cugat's music not only popularized, but also influenced the dance rhythms of the Rhumba, Tango, Conga and Mamba

Xavier Cugat and his orchestra have been acclaimed America's number one Latin American orchestra. Mercury Records is proud to present to you the colorful and celebrated Xavier Cugat and his orchestra featuring the finest in Latin American rhythm, This Mercury Long Playing album is made up of twelve special selections and as the title notes, they are favorites of the maestro himself, songs which he has made famous in the Latin American field, Listen to the exciting rhythmic interpretations of Xavier Cugat and his orchestra as they play such favorites as Green Eyes, Blue Tango, Yours, Siboney, Linda Muier, Walter Winchell Rhumba, Brazil. A Gay Ranchero, Cucaracha Mambo, Miami Beach Rhumba, Chiu Chin and Donde Estabas Tu. Many hours of dancing and listening pleasure await you. Mercury Records can only say, "Viva Cugat! Viva South America, Take it Away"!





GREEN EYES

LINDA MUJER

WALTER WINCHELL RHUMBA

BRAZIL

A GAY RANCHERO

CUCARACHA MAMBO

YOURS

BLUE TANGO

SIBONEY

MIAMI BEACH RHUMBA

CHIU CHIU

DONDE ESTABAS TU





HIGHAMFIDELITY

This recording was made in Studio A of the Compaigne Phonographique Prancaise, Paris, France Volume of this studio is 43,000 cuble feet. Reverbeation time is 6.05 seconds from the bowset to highest frequencies recorded. Low frequency absorption is obtained from completely hosting inside walls covered with canal rehrating while sound in the contract of Studio A, is gained, then wend prevailed. See preliete or the studio's interior of the studio's interior.



echo chamber

The eeho chamber is really a reverberation chamber which must be added to studio sound. Reverberation time varies from one to three seconds.

speech imput equipment Studio A's audio consists of a control panel of 10 line or mike mixers.

two ceho injections and one general and five independent ceho channels. For stereo, the 10 mixers can be split into two times five imputs (for two stereo signals) and then later combined for a monaural signal (viu a special combining network in the line amplifier.)

mixing controls

All mixing controls are studio-sliding-contacting-attenuators (Telefunken W 66) Carbon composition type resistors are employed in the W 66 to insure smooth and noiseless adjustments.

amplifiers

Amplifiers, except for the monitor-power amplifiers, are studio preamplifiers V-72 (Siemens). They self-contained units, each has its own individually operated power supply. The two-stage hi-fit amp has a gain of 34 db at extremely low distortion. Used in these sessions as a mike-amplifine amo and even as an isolation amp.

monitoring equipment

The amplifier, a 25 watt V 69 Telefunken is a high power unit with extremely low distortion and flat frequence response. The loud speaker is an Electro-Voice SP 15 with very low transient distortion.



The Metrogy 'union Hi Livilia' providing is the result of the need matter remaining the highest of and time. The licenships amplifier, the Holm is more a supplier and a 115 most just resultifier the resulting the Holm is an Georgeous Fredhalt 'College Breed'. The Holm is the supplier and a 115 most just resultight element expected by the Holm Georgeous Fredhalt 'College Breed'.

Georgeous Fredhalt 'College Breed

The Magic Touch of

BUCK RAM

and his orchestra

 WHISPERING WIND
 BUT NOT LIKE YOU

 (Ram & Coquatriz) A.M.C. (Arrap)
 224

ONLY YOU

REMEMBER WHEN

HEAVEN ON EARTH

I'M SORRY

THE MAGIC TOUCH

HELPLESS

MERCURY

SI

AND

TOUCH

Ram & Mickey Adday Purpte Music (BMI) 2:47 (Ram, Tinturin & White) Wildwood (BMI) 2:50

AT YOUR BECK AND CALL MY SERENADE

(DeLange & Ram) A.B.C. (Asrap) 3808 (Music adapted from Schubert's SERENADE, Lyric by Buck Ram) A.M.C. Inc. (Asrap) 136

 TWILIGHT TIME
 THE GREAT PRETENDER

 (Ram, Nesius & Danus) Porgie Music (BMI) \$1:05
 (Buck Ram) Panther Music Corp. (Ascap) \$15.50

(Buck Rows) Powher M wise Curp. (Arecap) 2005 (Buck Rows) A.M.C. (Ascap) 2:14

After twenty years of accumulating experiences as a songwriter, publisher, musician, personal manager and disaround fabulous character, Buck Rom in this album steps back from the Baresing demands and confliction eurernts of the maise basiness to

put on a personal display of his own music—the way be wants it to be played.

How kenn is perhaps best known today as manager and musical inspiration of

The Platters, the highest thing word group in all the world. His times, arranged for

"The Platters, the highest thing word group in all the world. His times, arranged for

None." "The Goret Perkender." "The Story" and "Remember When." Each of those

None." "The Goret Perkender." "He Story" and "Remember When." Each of these

None and history. "Polight Time." was recorded thirty-five times since it was first

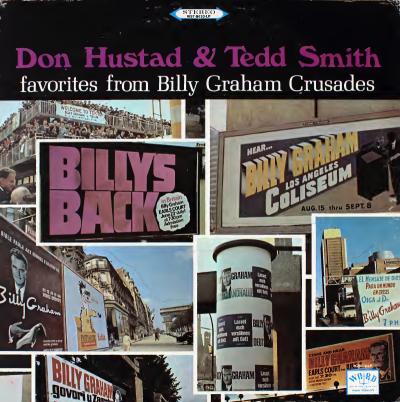
never much it until The "Platters' explosive version. "Only You" has such a dramatic

never make it until The "Platters' explosive version." Only You" has such a dramatic

never make the other of the construction of the source of the construction. The construction of the source of the construction of the source of the construction of the source of the construction.

But gratifying as all those triumphs have been, Ram has always wanted to display these songs as musical compositions, performed in the full range of the orelestra's scope. This magnificent hi-fi recording, featuring sixty of the world's finest recording musicians is a tribute to Buck Ram and a treat for his thousands of admirres.

-Jean Bennett





Don Hustad & Tedd Smith

favorites from Billy Graham Crusades

"The world-wide ministry of the Billy Graham team has given us the opportunity of presenting, through the medium of music, the gospel of Christ literally around the world. Naturally, it is necessary for Mr. Graham to use interpreters in many countries to present his message, but as musicians, it is gratifying to know that music is an international language, the need of interpretation being unnecessary.

"Each country, of course, is diverse and has many rich memories and rewarding experiences, both in a spiritual and a cultural way. It would be impossible to express the anticipation, or even excitement, as the airplane taxis to the airport to a waiting crowd of people, sometimes numbering several thousands, that have come to say, 'Welcome,' to Mr. Graham and the team.

"British audiences hold an especially warm place in our lives. It would be difficult to forcet the first time we heard. their singing in London's Harringay Arena during the 1954 Crusade, and then to return at various times throughout the years and still be thrilled by their singing. The many Crusades in which we have been privileged to be a part in Scotland, Ireland, France, Germany, Switzerland, Sweden, Norway, Holland, Denmark - have all been unique and thrilling in their own way, each making an indelible impression on our lives. One could never forget the warmth, vibrance, exuberance and emotional qualities experienced in meeting the people and being a part of the Crusades in Puerto Rico, Jamaica, Barbados, Guatemala, Panama, and



Don Hustad at the organ - Tedd Smith at the piano

Mexico; the colorful and exciting times spent in Venezuela. Ecuador, Chile and Argentina; the special qualities of a Crusade in the Hawaiian Islands; the tremendous response to the ministry in Australia and New Zealand; to see how God honored the work of thousands of Tokyo Christians, culminating in a packed auditorium night after night and an unprecedented response to the invitation to 'give their lives to Christ;' Hong Kong, the Philippines, Okinawa; the Army. Navy and Air Force bases throughout the world; the meetings in numerous United States and Canadian cities: the memory of the Los Angeles Memorial Coliseum filled with nearly 135,000 people for a closing service; the joy of seeing the work of missions throughout the world - to see the older stalwarts of the Faith who have been on the various Fields for years, and to see also the young doctors, engineers, scientists and pilots that are carving an entire new mission's picture; the services with the troops in Vietnam at Christmas, and the lump in your throat when you try and think of the right words to say to a wounded serviceman in a hospital as he wishes you: 'Merry Christmas! Thanks for coming and sharing your Christmas with us!"

"In this album we present some of the hymns and gospel songs we have played in various Billy Graham Crusades around the world. As these songs have spoken to us and have become a reality in our lives, they are presented with the hope that their message may be communicated to you."

- DON HUSTAD and TEDD SMITH

SIDE 1

- I. Jesus Shall Reign (Watts-Haddon) 2:24
- 2. He's Everythine To Me (Carmichael) 2:55
- 3. Crown Him With Many Crowns (Elvey) 2:22
- 4. In My Heart There Rings A Melody (Roth) 2:11
- 5. When I Survey The Wondrous Cross (adapt. Miller) 2:48
- 6. Surely, Goodness And Mercy (Peterson) 2:28

WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproduc-tions, but may permerently damage your record. This recording is worthy of the finest needle.



eccordence with standards developed by the Record Industry Association of America, a non-profit prosnica tion dedicated to the betterment of recorded music and

SIDE 2

- 1. We're Marching To Zion (Watts-Lowry) 1:40
- Come Thou Fount Of Every Blessine (Robinson-Wyeth) 2:49
- 3. Near The Cross (Croshy-Donne) 3:32
- 4. There's A New Song In My Heart (Peterson) 2:01
- 5, He Leadeth Me (Gilmore-Bradley) 2:12
- 6 Our Great Savious (Chanman-Prichard) 2:41

WORD - "The Finest Name In Sacred Music"

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In England: WORD (UK) LTD., London

Printed in U.S.A.

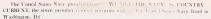
WE PICK THE NAVY



COUNTRY CURRENT



MUCS Jerry Gilmore Leader, M.C., Lead Vocals, Acoustic Guitar Springsport, Michigan



COUNTRY CURRENT's Navy musicians bring with them many years of musical experience which is the basis for the consistent quality and dedicated professionalism for which this talented group is known.

Since the group's formation seven years ago, COUNTRY CURRENT has visited 40 states. appearing everywhere imaginable, from dusty ball fields to lavish theatres and television stit dios. They have performed at high schools, colleges and community functions for audiences of all ages, each time in support of Navy Recruiting. The group has won acclaim for its tal ent, versatility, enthusiasm and musicianship. These plaudits ultimately led to performances at the White House, the John F. Kennedy Center for the Performing Arts, the 1976. Academy of Country Music Awards Show and the Grand Of Opry,



MU1 Inc Barnes Drums, Percussion Ciaflin, Kansas



Musical Director, Banjo, Mandolin, Vocals Vienna Virginia

MU1 Charles Verner

Electric Bass, Vocals

Abilene, Texas

WE PICK THE NAVY UnPub 1:50 MUCS Jerry Gilmore Group Introductions

Side One

PALA NEW MAN BAH 3-37 Red Lane MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal

BMI 3-04

ASCAP 3:07

MU1 Charles P. Verner, vocal NEW ORLEANS LADIES. BMI 1:17 11. Garrick/1.. Medica

MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal-MU1 Charles Verner, vocal MU1 Ben Winter, vocal

WILLIE JONES Charlie Daniels

MU1 Ben Winter, Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal

THE GAMBLER Don Schlitz MI'l Ben Winter, Ld vocal

MUC Bill Emerson, vocal MU1 Charles Verner, vocal

BUDS THERAPY UnPub 1sto. Buddy Charleton/MU1 lettrey Agnew MU1 Jeffrey Agnew, steel guitar

Roy Instice, fiddle MUI Robert Kaufmann Fiddle, Viola Albert Lea, Minnesota

Side Two I DON'T KNOW YOU ASCAP 2:09 J. Dawson

MU1 Charles Verner, Ld vocal MUCS Jerry Gilmore, vocal MUC Bill Emerson, vocal

VIRGINIA REAL UnPub 2:25 MUCS Jerry Gilmore

MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal

EMMINIOUS ASCAP 9.90 Buzz Cason MUCS Jerry Gilmore, Ld vocal

MUCS Bill Emerson, vocal MU1 Charles Verner, vocal

TRAVLIN' PRAYER ASCAP 3-08 B. Inel MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal

BOOGIE GRASS BAND BMI 9-27 R Reno

MUI Ben Winter, Ld vocal MUC Bill Emerson, vocal MUI Charles Verner, vocal

MI'l Ben Winter, vocal

REDNECK FIDDLIN' MAN BML 3:16 C. Daniels/Tom Crain/Taz Digregorio

MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal MUI Ben Winter, vocal



MI'I Ben Winter Lead Electric Guitar, vocals Davidsonville, Maryland



Pedal Steel Guitar, Guitar Alexandria, Virginia



Andio Technician Lake Luzeme, New York

Producer Recording Engineer

ICS Jerry Günsere & MUC Bill Emerson ICS Ism Randall King 'a Roost, Nashville, Tennessee Tom Politin

Bdl Moser MUC Vince Cothie Tor Barnes & JOI Larry Luther COUNTRY CUBBENT one of the fi



21021021021021021

From familiar strains such as —

What a friend we have in Jesus,
All our sins and griefs to bear!

What a privilege to carry

Everything to God in prayer!

to

Oh come to the church in the wildwood,

To the little brown church in the vale,

Whispering hope,

Oh how welcome thy voice,

Making my heart in its sorrow rejoice.

These are the beloved lines of hymns that are a part of many of our lives, and the singing could not be done by two finer vocalists than Norma Zimmer and Jim Roberts. Here are two of the most gracious, gented, selfless people one could meet. For these reasons and more, this collection of favorites will bring you many moments of pleasurable listering.

For those of you who may not know them, let us briefly introduce these two fine artists. Both Norma Zimmer and Jim Roberts are regular members of Lawrence Welk's television program and often sing hymns on the show. In fact, the overwhelming response from the viewers to their hymn-singing is one of the reasons for this album. When not busy rehearsing or singing on the Welk Show, Norma might be found engrossed in painting (she is very proficient with cils), or perhaps skiing the slopes of California and Colorado or, as they did a few years ago, across the Alps in Europe! Randy, Norma's husband, taught her to ski and the two boys, Ron and Mark, were happy to join in.

Jim loves to play golf as a diversion from the tension of network television. He is a fine golfer. Otherwise Jim and his wife, Jane, spend as much time as they can with their two typically inquisitive youngsters, Steve and Gary.

In this album you'll hear many of your favorite hymns and sacred songs set in rich backgrounds of orchestra and chorus. Norma and Jim express the heart of their own spiritual experience in singing these songs with feeling and warmth. We're certain that they would invite you to join them in singing.

This album was a long time in coming, but often that's the way the finer things that occur in our lives come about.

Our personal, perhaps selfish, hope is that this is only the first of a number of albums of hymns by these two wonderfully sifted people.

1. Whispering Hope (Hawthorne-Kaiser) 2:58

- 2. What A Friend We Have In Jesus (Converse-Kaiser)
- 3. Like A Lamb Who Needs A Shepherd (Carmichael)
- 4. Lead, Kindly Light (Dykes-Kaiser) 1:48
- 5. Abide With Mc (Lyte-Kaiser) 2:17
- 6. Blest Be The Tie That Binds (Nageli-Kaiser) 2:15

- 1. Church In The Wildwood (Pitts-Kaiser) 2:35
- 2. Rock Of Ages (Hastings-Kaiser) 2:30
- 3. Precious Memories (Wright-Kaiser) 2:35
- 4. 1 Need Thee Every Hour (Lowny-Kaiser) 2:05
- Goin' Home (Trad.-Kaiser) 3:58
- When I Come To The End Of A Perfect Day Bond-Kaiser) 2:20

This record has been engineered and manufactured in accordance with standardi developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded immicand hierature.



WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your records. This recording is worthy of the finest needle.

WORD- "The Finest Name in Sacred Music"

WORD RECORDS INCORPORATED • WACO, TEXAS

American Favorite Ballads

Swanee River
Camp Town Races
+Swing Low Sweet Chariot
+Good Night Irene

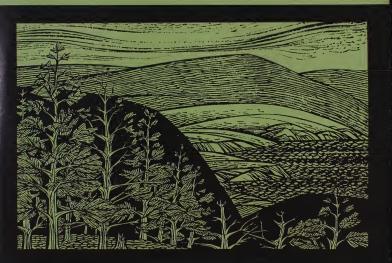
My Good Man
- Clementine
- Dink's Song
The New River Train

Sometimes I Feel Like A Motherless Child "Wimoweh The Farmer's Curst Wife +When I First Came To This Land

Sung by Pete Seeger

With 5 String Banjo and 12 String Guitar

Cover design by Ronald Clyne



merican Favorite Balla

BH. Puble J. 7/21/13

FOLKWAYS RECORDS Album # FA 2322

©1959, 1962 by Folkways Records & Service Corp., 121 W. 47th St. NYC USA

American Favorite Ballads

VOLUME THREE

Sung by Pete Seeger With 5-string banjo, guitar and 12-string guitar

PETE SEEGER . . . HIS SONGS AND HIS WORK

The songs Pete Seeger sings are a true crosssection of American lile They come from many parts of the country. Some are old, some recent, and they tell of real people and events . . . of strile and trouble, of wars and pestilence, of love and tenderness and beauty. They are mostly handed down orally from generation to generation. Some are collected by scholars and labelled as "folk songs" and published in books. Others are modernized and altered to fit whatever the popular music standard of the moment might be and become popular favcrites.

Although in subject matter they might range from building railroads or coal mining to courting songs and lullables, they all have a quality about them which makes them of a family. Each one gives a true and razor-sharp portrait of the person or community which brithed and nutrured it. Each has in it the look and texture and feeling of the people from whom it came.

Sometimes Pete sings the songs as closely in text and style as he can to the original spirit of the song. At other times he might change the song to suit more modern feelings and times. "Goodnight Irene" was sung pretty much as the famous Negro folk-singer Huddie Ledbetter (Leadbelly) taught it to Pete On the other hand, "Kisses Sweeter Tham Wine" is an example of a modernized song. Originally it was an ancient Irish ditty about a deceased cow But through the handwork lists of Leadbelly who added the chorus line, and then of Pete who added the present verses, it has evolved into the song which has twice in the past decade been a sweeping national hit.

Pete's repertoire knows few boundaries, musically or internationally. The songe come from many parts of the world and are sung in many languages. Most unique, however, is Pete's unique ability to transcend the normal gull which separates the performer from the audience and actually share the music experience of the song directly with his audience. Through his song leading he establishes a rapport with his audience unmatched in the folk performance field. In a matter of minutes Pete will have an entirely strange group tapping their feet and lustily singing songs from Africa. Asia, and Europe, as well as lavorite American song.



His material comes from diversified sources. Much of it comes directly from the people who keep alive the old traditions or who are creating new traditions of their own. Some comes from song books, old and new, and phonograph records Collections such as the Anthology of folk muste in the Library of Congress and the Folkways Ethnic Library are examples of source materials Pete keeps the songs in their authentic setting whenever possible through the type of accompaniment he gives them and by imparting the same kind of emotional feeling into the song that the original singer might have put in.

Much of Pete's time and energies are directed towards bringing folk songs directly to audiences throughout the United States and Camada. Between tours Pete spends his time actively in collecting and writing on folk songs, recording them on longplaying records for Folkways Records, and keeping in motion a voluminous amountof correspondence with interested people all over the world. In addition he and his wife Toshi are pioneering a new field of folklore collecting. utilizing a 16mm sound movie camera. With this they are producing educational films documenting actual folk styles of playing various instruments and related material.

"Anyone who has tried to learn a folk instrument by simply listening to a recording knows the problem. You have to see it." he says. Finished already are studies of the American five-string barnjo, the Trinidad steel drum, and American fiddling techniques, and in a related vein films on children's linger games and on decorating Christmas wrapping paper with fingerpaints Soon to be released are studies of country fiddling techniques, blues guitar, gospel tambourine playing and others

"If we truly love folkmusic, we will want to learn the very best of the old traditions, in order to pass them on to those who will put together the folkmusic of future generations"—Ed Budeusx





PETE SEEGER AND FAMILY

Photo by David Gahr

SWING LOW, SWEET CHARIOT

Swing low, sweet chariot, coming for to carry me home, Swing low, sweet chariot, coming for to carry me

home.
I looked over Jordan, and what did I see.

A band of angels, coming after me.

If you get there, before I do, Tell all my friends, I'm coming too.

GOODNIGHT, IRENE

Irene, goodnight, Irene goodnight.
Goodnight Irene, Goodnight Irene, I'll see you in
my dreams.

Sometimes I live in the country, sometimes I live in town,

Sometimes I take a great notion, to jump into the river and drown.

I asked your mother for you, she told me you was too young,

I wished to God I'd never seen your face, I'm sorry you ever was born.

You caused me to weep, you caused me to mourn,
you caused me to live my home.

But the very last words I heard her say, was please
sing me one more song.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, A long ways from home, a long way from home.

Sometimes I feel like I'm almost gone.

Sometimes I feel like a feather in the air.

Sometimes I feel like I'm almost gone.

THE FARMER'S CURST WIFE

There was an old man, lived over the hill,
If he ain't moved away, he's a living there still,
Sing fah-de-ing,ing, dah-de-ing, ding, diddi-um-da-deing-ding,

Diddi-um-da-de-ing-ding, diddie-um day. Well, the devil came up to him one day, Said one of your family I'm gonna take away. Oh please don't take my eldest son, There's work on the farm that's gotta be done. It's all I want, that wife of yours, Well you can take her with all of my heart. Well, he picks the wife up upon his back, And off to hell he goes clickitty-clack. He carries her on about a mile down the road, He said old woman you're a devil of a load. He carries her down to the gates of hell, He says poke up the fire we'll scorch her well. There were two little devils with ball and with chain, She ups with her foot and she kicks out their brains. And nine little devils went climbing up the wall, Saying take her back daddy, she'll murder us all. Well, I got up next morning, I spied through a crack, I seen the old devil come a dragging her back. He said here is your wife, both sound and well, If I'd a kept her any longer she'd a torn up hell. He said I've been a devil most all of my life. But I'd never been in hell till I met with your wife. Now, this only goes to show, what a woman can do, She can whip out the devil and her husband too. This shows that the women are better than men. They can go down to hell and come back again.

WHEN I FIRST CAME TO THIS LAND

When I first came to this land, I was not a wealthy man,

So I got myself a shack, and I did what I could.

And I called my shack, break my back, But the land was sweet and good, and I did what I could.

2nd verse cow. Called my cow, no milk now.
3rd verse duck. Called my duck, out of luck.
4th verse vife. Called my wife, run for your life.
5th verse son. Called my son, my work's dome.

CREDITS

St. Louis Blues - Words and music by W. C. Handy Four Nights Drunk - Extra verse by the Weavers Dink's Song - Collected and Arranged by the Lomax family

Swanee River - Words and music by Stephen Foster
Camptown Races - Words & music by Stephen
Foster

Goodnight, Irene - by Huddie Ledbetter Wimoweh - by Solomon Linda (South Africa) When I first Came To This Land - English words by Oscar Brand

The Farmer's Curst Wife - As learned from Lee Hays

LITHO IN U.S.A.

American Favorite Ballads

+Oh, Susanna! Sally Ann +Midnight Special Poor Boy Stagolee +The Water in The Riddle Song "House of Rising Sun +Careless Love" +Black Girl -Black is the Color -The Fox Beautiful City -Shenandoah - Hard Traveling -Alabama Bound + Go Tell Aunt Rhody -The Keeper +The Water is Wide

Sung by Pete Seeger With Banjo and a Twelve String Guitar



American Favorite Ballads

8. H. Pulola J. 7/21/63

FOLKWAYS RECORDS Album No. FA 2321 Copyright @ 1958, by Folkways Records & Service Corp. 117 w. 46 st. NYC. USA.

VOLUME TWO

FOLKWAYS RECORDS FA 2321

American Favorite Ballads

Oh, Susanna! Sally Ann House of Rising Sun Careless Love Black Girl Reautiful City Senandoah Hard Traveling Alabama

Poor Boy Stagolee The Water is Black Girl Black is the Color The Fox Alabama Bound Go Tell Aunt Rhody The Keeper

The Water is Wide

Sung by Pete Seeger With Banjo and a Twelve String Guitar

Cover design by Ronald Clyne



NEW NUMERICAL LISTINGS FOLKWAYS RECORDS

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American Favorite Ballads

- + Down in the Valley + Cielito Lindo
- + Down in the Valley
 Mary don't you weep
 + The Blue Tail Fly
 Yankee Doodle

 + The Wabash Cannon Ball
 So long it's been good to know you

 Vankee Doodle
- Skip to my Lou +The Wagoner's Lad
 - + The Wreck of the old '97 On top of Old Smoky
- ≠I ride an Old Paint + Frankie and Johnny
 - + The Big Rock Candy Mountain
 - + Home on the Range

Sung by Pete Seeger With 5-string banjo, guitar and 12-string guitar

TOTAL TIME = 45:30

Ronald Clyne



B. H. Putols J.

FOLKWAYS RECORDS Album No. EA 2320

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FOLKWAYS RECORDS AND SERVICE CORPORATION, NYC. USA FA 2320

American Favorite Ballads

Down in the Valley
Mary don't you weep
The Blue Tail Fly
Yankoo Doc."
The Wokash

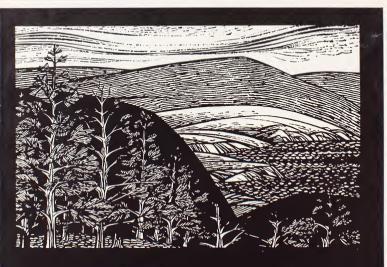
The Wabash Cannon Ball The Wreck of the So long it's been good to know you

Skip to my Lou I ride an Old Paint
The Wagoner's Lad Frankie and Johnny
The Wreck of the old '97 On top of Old Smoky

The Big Rock Candy Mountain Home on the Range

Sung by Pete Seeger With 5-string banjo, guitar and 12-string guitar

Ronald Clyne



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AMERICAN JULY

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The Wreck of Old 97



The song did not need to be so wrong: the story of the Southern Railway's express train that jumped its tracks and dived into a ravine beside the Dan was exciting enough as it actually happened.

Fire day was September 27, 1903. Only one among the 17,000 inhabitants of Danville seemed to show any real concern that still, humid Sunday afternoon. The Southern Railway's stationnaster in this little city nestled in the rolling hills of the Piedmont kept looking at his watch and shaking his head. Old 97 was far behind schedule. People along the 640-mile line from Washington to Atlanta were accustomed to setting their watches by the whistle of the Southern express. Their reliance was justified, for she was strictly a mail and express baggage train, subsidized \$140,000 annually by the federal government to operate on one of the fastest schedules in the world. In turn, the railroad had to remit a fine whenever she ran late.

Bailroads in that period were single-track lines, full of curves and inclines—both of which increased as the terrain became more broken. Any train, therefore, that could snake through the sixty-four miles of hills between Lynchburg and Danville in less than three hours was considered a demon on wheels. Old 97 raced over that stretch daily in less than two.

On that particular Sunday, however, Old 97 was behind time from the start. Promptly did she take her place in the Washington depot with a full head of steam, ready to begin her race to Atlanta. But mail trains from the north, running behind schedule, detained her. It was over an hour past her normal 8:00 A. M. departure time when the engine and four mail cars of Train 97 runpiled across the Potomae River trestle. Smoke billowed from the smokestack of her 4 60 locomotive as her crew tired desperately to make up some of the lost time. When she screeched to a stop at Monroc, just a few miles north of Lynchburg, to refuel and change crews, none of the tardiness had been made up.

Two factors then combined to fill the hearts of superstitious railroaders with dread fear. The regular relief crew for some still-unknown reason was suddenly transferred to another train. No one doubted the capabilities of any alternate crew, but many believed grave danger lurked when a strange hand rested on the throttle. And then there was the engine, locomotive number 1102. While on a run a year earlier, her wooden cab had suddenly exploded into flames, forcing both engineer and fireman to crawl out on the narrow catwalk to the front of the uncontrolled engine. Only after fire had entirely consumed the wooden portion of the cab had the two men been able to scamper back to the eontrols and stop the runaway train. Now, on this Sunday in 1903, a substitute crew was to take an unpredictable engine and try to make up an hour's lost time with the Southern's most important express-and half of that time while coursing the most treacherous stretch of the line, the Monroe-to-Danville run.

There is no way of knowing what thoughts went through the mind of substitute engineer Joseph B. ("Steve") Broady as he pulled himself up the four steps leading to the eah. Lyrics of the song that immortalized the event of that day lead one to believe that he was a determined man. Yet this was only the second time he had been the engineer of a train between Monroe and Spencer, North Carolina, the next



The engine and cars lie half buried in chaos and confusion.



refueling station. He shouted instructions for coal to his two Negro firemen, A. G. ("Clem") Clapp and an apprentice by the name of Dodge, Thirteen mail clerks and railway officials climbed into the four wooden coaches (two mail cars and two baggage cars). With a jerk, Old 97 started southway.

Ten minutes later, amid swirling steam and the pulverized sand that was used for braking, the train slid to a stop in Lynchburg. The instant conductor Tom Blair gave the high sign, Broady had the express rolling out of the station. So quickly did he depart that seven teen-year-old Wentworth Amistead, who had been

sent aboard by the express company to check the locks on safes, could not get off.

The next stop was to be Danville, where the train was due at 1:40 P. M. It was already past one, and Danville was sixty-four miles away. Old 97 hurtled through Altavista, twenty miles south of Lynchburg, bell clanging and whistle screaming above the roar of driving pistons and swaying cars. Passengers later recalled the difficulty they experienced in seeing the countryside because of the speed. Fifteen minutes later dust, smoke, and cinders almost obscured the express as it raced through Franklin Junction (now Gretna). In the telegraph office operator David Graves George sat as if paralyzed, gazing down the quickly-emptied track. His hand trembled as he wired ahead to Danville the time of passage at the Junction.

Another quarter of an hour and Old 97, belching black smoke, careened around the western edge of White Oak Mountain, south of Chatham, Back in one of the mail ears. Scott Chambers was enduring some friendly teasing from his fellow clerks for having waved at his bride, up the line. The clerks also had some wellchosen remarks to make about part of the train's load: a large shipment of canaries, whose chirping could be heard above the noise of the train. Up in the cab both firemen were drenched with perspiration as they shoveled coal into the firebox. Their task was difficult, for "Steve" Broady was "eating steam." On straight stretches, with throttle jerked back, the train lunged ahead. When a curve loomed, the throttle was shoved in and the brake valve pulled to slow the train enough to permit safe passage. This throttle-brake, throttlebrake practice-"whittling," railroad men called itpermits a more rapid pace, but in time it has a disastrous effect: it consumes steam and air pressure faster than the compressors can produce it. Broady evidently forgot that elementary principle or misjudged the danger zone; his speed and his unfamiliarity with the terrain forced him to concentrate on the road ahead, giving little or no attention to such important safety factors as the gauge showing his braking pressure.

On the northern outskirts of Danville the Southern line straightened out into a gradual, three mile down grade that led directly to the Dan River. Yet the depth of the river at that point had prompted railroad engineers to build the river bridge some distance downstream, straight across the river from the depot, which was situated in the city proper on the southern bank. Therefore, at the bottom of that long descent and beside the river was the most dangerous curve of all. It formed a full quarter-circle, starting from the north and veering sharply to the east. Magnifying the danger of this curve was the fact that a great part of it was a seventy-five-feet-high treastle spanning a chasan carved by Still House Creek, a little branch with almost perpendicular banks. Tarred beams crisscrossed in a network that give the trestle both strength and beauty. Slightly banked, the trestle began some fifty feet from the start of the curve and continued for about 200 feet, until the ground rose at its eastern end and reclaimed the tracks. On each side of the rails north of the curve large signs warned of the danger: "Sharp Curve. Speed Limit 15 Miles Per Hour."

Eyewitnesses have estimated that Old 97 was going faster than anything they had ever seen when "Steve" Broady hit that three-mile downgrade. It is certain that he gave Engine 1102 everything she had to take advantage of the straightaway. If he ever gave the trestle and curve a thought in time, he never once showed it by his actions. He yanked the overhead lanyard. It caused Old 97's whistle to mean and echo ominously through the Valley of the Dan.

Suddenly the warning signs and the curve loomed ahead. Not until then did "Steve" shove in his throttle and pull back the brake lever. This time nothing happened. Old 97's air pressure was gone.

Despite what the ballad's lyries say, "Steve" Broady did not go to his death with his hand on the throttle. Judging by the great cloud of steam and dust that enveloped the racing train, he was probably dumping sand on the tracks with one hand on the sand lever and trying with the other to reverse the pistons. But his actions were too late. The engine struck the first rails of the curve, wavered and swayed for a moment, as if deliberating the course to follow, and then continued straight ahead. With a sickening furch the stampeding locomotive left the track and bounded onto the trestle, bouncing and skipping along the crossties while wood splinters llew in every direction. The mail car behind the tender left the rails, then the second car, the third, and the fourth.

The runaway express rolled to the right, leaped above the yawning chasm, and fell toward the bottom. With a thud and roar never before heard in Danville, the engine's left side struck the ereck bed; she half buried herself in the mud, the drive wheels continuing to turn slowly. As steam spewed in every direction, the four ears tumbled and shattered almost on top of the overturned locomotive, seemingly exacting revenge for their fate. The last car struck the pile of debris; its

wheels bounced off; and it came to rest with one end pointing to the sky, as if gasping for air. For a long moment the awful silence of death hovered over the scene.

Aup Dan River Mills the huge bell used to sound local alarms soon began to toll. People afoot and in wagons converged quickly on the wreck. The momentary silence there was replaced by the frantic shouts of rescuers and the shrill songs of hundreds of freed canaries flying wildly overhead. One of the first victims pulled from the wreckage was Scott Chambers, the young bridgenom. He asked someone to take down his name but died before he could give it. A second clerk was extracted, dead. A third was discovered, and a



Salvage has begun, debris is being cleaned and the engine righted.



Autumn, 1958

THE WRECK OF THE OLD 97

by HENRY WHITTER, CHARLES W. NOELL and FRED J. LEWEY.

Title of a 1940 printing of the ballad.

fourth was soon unearthed. Throughout the afternoon rescue workers toiled savagely at their grim task, Engineer Broady and firemen Clapp and Dodge were found near their locomotive. Broady's mangled body was lying in the creek. All three men were sealded almost beyond recognition. Found in the mud was Broady's watch, which had stopped at 2:18. In the course of that wild, sixty-four-mile ride from Lynchburg, he had made up half an hour of the lost time.

Through the next thirty-six hours, by sunlight and by lantern, rescue workers continued to dig into the 350 tons of wreckage. Late Tuesday morning the last fragments of steel and wood were thrown to one side. There, at the bottom of debris, was Wentworth Armistead, the Lynchburg youth who had been unable to get off the train. The toll was now official. Ten men were dead-Broady, Clapp, Dodge, Thomas Blair, I. T. Moody, D. P. Flory, P. M. Argenbright, W. Scott Chambers, John L. Thompson, Wentworth Armistead. Seven clerks had been injured-Frank G. Brooks, Lewis Spiers, Percy Indenmauer, N. C. Maupin, Jennings J. Dunlop, Charles E. Reimes, Harrison Thompson. Spiers died before the week's end. The railroad eventually awarded \$10,000 to the family of each deceased employee-to all, that is, except the family of "Steve" Broady. Two distinct court eases upheld the company's decision.

Soon after the wreck Train 97 was canceled, but Engine 1102 lived on. The locomotive was raised and carried to Spencer, where she was repaired and returned to service. For years afterward—until 1935, when she was exapped—she made the daily run between Richmond and Danville, passing near the seene of her unenviable claim to family.

The first train that arrived at the wreck site from the north that Sunday in September, 1903, bore David Graves George, the Franklin Junction telegraph operator. Struck by the hortor he beheld, George composed some stamas and adapted them to a popular tune of the era, "The Ship That Never Returned." How popular his song became he never knew until 1927, when he heard a recording of it by the Victor Talking Machine Company, which had already sold more than a million of the records. George hired a lawyer and sued for invasion of proprietary rights. Victor contended it had already paid large sums to three claimants, each of whom insisted he was the true author. The fact that George had never bothered to have his song copyrighted was ignored by a lower court, which awarded this jack-of-all-trades (he had been a railroad brakeman, farmer, boxer, and revenue agent, not to mention telegraph operator) claims of \$65,000. When Victor appealed the decision, a higher court set the verdict aside, maintaining that George had not conclusively proved his authorship.

The case became so complicated that scholars from Harvard were enlisted to investigate the folklore of the song. They added chaos to confusion by concluding that there were at least ten versions of the ballad: furthermore, some of these had already been copyrighted. George ended with nothing but the firm conviction that he was the real author of one of the most famous—and perhaps most inaccurate—ballads in all of American folk music, "The Wreek of the Old 97."

Little remains today at the wreek site. Long ago the trestle was torn down; the tracks have been rerouted. U. S. Boute 58 now crosses the ravine, which was partially filled in to support the highway. A state highway historical marker shows the spot where the wreek occurred. Below it, down in the bottom, Still House Creek continues to meander slowly toward the riter.

The song is still sung, and oldtimers in Danville like to recount the event. More than that, however, a superstition now exists. Some people say that on a quiet, autumn afternoon at a little after two, if one stands still at the foot of that three-mile downgrade and listens, Old 97, with "Steve" Broady at the throttle, echees yet, through the Valley of the Dan. ****

Folkways Records, N. Y. FA 2319

AMERICAN BALLADS

sung by

PETER

and his

The Lady of Castyle Gypsy Davy St. James Hospital Golden Vanity +

John Henry+ Jay Gould's Daughter+ The Titanic Disaster+

SEPCER

Five string Banjo

Jesse James+ Pretty Polly The Devil's Curst Wife
Lady Margaret John Hardy Barbara Allen+ The Three Butchers



Rosenhouse



DESCRIPTIVES NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS Album FA 2319 Copyright (c) 1957 by Folkways Records & Service Corp. 117 west 46th street NYC, USA,

Folkways Records, N. Y. FA 2319

AMERICAN BALLADS

sung by

PETE SEEGER

and his

five string banjo

The Lady of Castyle Gypsy Davy St. James Hospital Golden Vanity

John Henry Jay Gould's Daughter The Titanic Disaster

Jesse James Pretty Polly The Devil's Curst Wife

Lady Margaret John Hardy Barbara Allen The Three Butchers



Rosenhouse

SIDE II. Band 7: BARBARA ALLEN (Child #84)

In Scarlet Town where I was born There was a fair maid dwelling: Made many a youth cry well-a-day Her name was Barbara Allen.

It was in the merry month of May When green buds they were swelling: Sweet William came from the west country And he courted Barbara Allen.

He sent his servant unto her To the place where she was dwelling; Said my master's sick, bids me call for you lf your name be Barbara Allen.

Well, slowly, slowly got she up And slowly went she nigh him; But all she said as she passed his bed Young man I think you're dying.

Then lightly tripped she down the stairs She heard those church bells tolling: And each bell seemed to say as it tolled Hard-hearted Barbara Allen.

O, mother, mother go make my bed And make it long and narrow; Sweet William died for me today I'll die for him tomorrow.

They burried Barbara in the old church yard They buried Sweet William beside her, Out of his grave grew a red, red rose And out of hers a briar.

They grew and grew up the old church wall Till they could grow no higher; And at the top twined in a lovers' knot The red rose and the briar.

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OUD D ONE

••	DE ONE
1.	THANKING HIM 2:3
	Traditional
	GREATER IS HE
	Lamy Wolf GOD'S CHILD
3.	
	Ritter
4.	I BELIEVE IN THE THREE IN ONE
	D. Lee
	HOLE IN THE SKY
	Chambers
	(I'm So Glad) Medley

LARRY NEVILLE P.O. Box 212 Tulsa, Ok. 74101



Stereo

WITHOUT HIM LeFever

LARRY & JANET NEVILLE

NEVILLE
"Thanking Him"

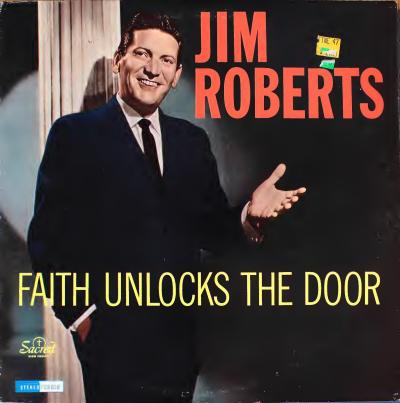
As the wind of God's Spirit moves around the world, great things are happening. The word says in Acts 2:17 "and it shall come to pass in the last days, sinh God, I will pour out my Spirit upon all flesh ... This is what is taking place now, in the hearts and lives of believers everywhere. We have traveled throughout the nation experiencing this Heaven'y Outboouring in REVIVAL after REVIVAL, in CHURCHES of various DENOMINATIONS, AUDITORIUMS, and GOSPICL TENTS. Demense are being links with Section 1. The Company of the Company

Our prayer is that as you listen to the music and hear the words of this album, that same heavenly anointing of the Holy Spirit will fill your heart to overflowings o you can sing with the NEVILLES, "I'M JUST THANKING HIM EVERY DAY."

SIDE TWO						
1. PLENTY OF TIME.	. 3:25					
McLean/Harvest Time 2. JESUS USE ME	. 2:35					
M. Neville 3. DIDN'T HE SHINE	. 3:20					
Reynolds-McDill/Benson 4. TRY JESUS	. 2:25					
Medley 5. I DON'T TELL IT ENOUGH	,3:30					
Bridford/Heart Warning						

Recording Engineer:Phil Burkherdt Producer:Charles Novell Musiciens:

Dennis Herrell—bass guiter Charles Novell—piano Rey Cummins—leed guitar Den Burton—rhythm guiter Tony Keefer—drums Larry Neville—orgen



FAITH UNLOCKS THE DOOR JIM ROBERTS AND THE MELLOMEN

ARRANGED AND DIRECTED BY KURT KAISER

This inspiring collection of hymns marks the recording debut of Jim Roberts, well-known television tenor. Backed by The Mellomen quartet and orchestra directed by Kurt Kaiser, he sings a dozen sacred songs. Some of these are old favorites and some are excellent new tunes by modern composers.

Several years ago Jim sang the title song, FAITH UNLOCKS THE DOOR, on the Lawrence Welk Television Program. It was natural that this happened because of Jim's early upbringing by Methodist parents in Kentucky. The hymns and gospel songs that had come to mean so much during his "growing up years" continued to be a part of his adult life.

As a result of the impact of Jim's singing FAITH UNLOCKS THE DOOR. Mr. Welk started including more and more hymns in his program. Like a swelling tide, the demand for an album of Jim Roberts singing these same hymns has brought requests from people all over America. Many of the songs included in this album are those that have been most enthusiastically applauded by a multitude of viewers.

Jim Roberts was born in Madisonville, Kentucky. He is the youngest of eight children. During World War II, Jim served his country in the Army Air Force, and it was there that he began his singing career. Following his discharge he began studying at the Herbert Walls Conservatory of Music. From there he sang in civic light opera in Los Angeles and San Francisco, He joined Lawrence Welk in 1954, and has become one of the most popular artists on the Welk program.

Jim's church background is constantly evident, and was instrumental in his choosing sacred songs to sing on television and for this album. He is a devoted bushand and father of two sons The Jim Roberts make their home in Los Angeles.

- 1. Foith Unlocks The Door (Scott-Sonde) 2:25
- 2. Beyond the Sunset (Brock) 2:15
- 3. My Friend and I (Cormichael) 2:44
- 4. Peace in the Volley (Dorsey) 2:38
- 5. Blessed Assurance (Crosby-Knopp) 2:30
- 6. Whispering Hope (Howthorne) 2:37

- 1. It is No Secret (Homblen) 3:19
- 2 Just a Closer Walk With Thee (Trad.) 2:55
 - 3. Somebody Bigger Thon You and I (Lange-Burke) 3:39
 - 4. In the Gorden (Miles) 3:29
- 5 | Asked the Lord (Longe-Duncon) 3:41
- 6. Old Ruaged Cross (Bennord) 2:41

WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but most likely will permanently damage your records. This recording is worthy of the finest needle.



PRODUCTIONS, INC. Distinguished for Excellence

WACO, TEXAS

FAMILY WITHOUT STONE "Still not over you."





"Still not over you." Words and music by Alex Doré

Produced by Alex Doré and Grea Errica Mixed and edited by Grea Errico Production assistance by Richard Gordon

Basics recorded at Scream Tech Studios, San Francisco CA Engineered by Trent Adams Additional tracks recorded at Duncan Street Studios San Francisco C.5

Engineered by John Blakeley Mixed and edited at Dave Wellhausen Studios, San Francisco CA

Edited at Bay View Studios, Richmond, CA Mastered by George Horn, Fantasy Recording Studios, Berkeley, C.A.

Musicians: Alex Doré

Lead Vocals, Bass Guitar, Roland J60 Keyboards. Linn Drum Program

Greg Errico "real" Drums, Horn arrangements

Jerry Martini Tenor Saxonhone

Additional Musicians

Richard Gordon Background Vocals, Guitar, Keyboard Bass and

Arpeggio Program

David Farev Trumpet

Marketing Management and Creative Development by Anna Lane Art Direction by Janis Nakano, the IDah's Group, San Francisco CA Photography by Enk Butler Butler Photography, San Francisco, CA

Special thanks and appreciation to Heart of Marin Productions, Ross, CAi. Jade Garsano, Mama Tanaka, and all our families and friends without whom

This record is dedicated to my son Andreas Doré

Daisano Records



PONDER, HARP & JENNINGS



SIDE ONE

I Will Glory in the Cross (Dettie Rambo)
Born Again (Andrew Culverwell)
Jesus Be the Lord of All (Lanny and Marietta Wolfe)
I'm Standing on the Solid Rock (Harold Lane)
MEDLEY: Feeling at Home in the Presence of Jesus/It Will Be
Worth It All (William I, Caillither)

SIDE TWO

There Is A River (David and Max Sapp)
Blessin' After Blessin' (John Stallings)
My Unchanging Friend (Dottie Rambo)
His Kind of Love (Marijohn Wilkin)
Don't It Make You Want to Go Home (Danny Koker)

Produced by Jeff Wood/Orchestrations arranged by Jeff Wood



Chapel Records, 1350 Villa Street, Mountain View, CA 94042, U.S.A.

⊕ 1960 by Chapel Records



SIDE ONE

RISE HP JERHSALEM[†]

SIDE TWO

SAVE THE PEOPLE***

DO YOU HEAR WHAT I HEAR?*

SILENT NIGHT

ALL GOOD GIFTS ***



SPECIAL THANKS TO:

faller Corn Low his associates, our families, and the people of St. Schastian's Parish, for their support and encouragement

Father Al Vucunovich

Father Gree, Gumby' Ingels

April Mauroen and Anoic, for their support in the early wears

Ross Crotters

Spectrum Graphics

A GUMBIE PRODUCTION

A STREET BY MICHAEL I VERCHIANI Sounded at CALYPSO RECORDS Nossito, California

MARY E SMITH

SARAH CLEMENT

gwnghi 1986



LET YOUR LIGHT SHINE **

BLESSED ARE YOU, LORD#

LONG LIVE GOD/DAY BY DAY ***

LIFT UP YOUR HEARTS ***

ACKNOWLEDGEMENTS

† RISE UP, JERUSALEM by Tim Schoenbachler Copyright & 1981 by North American Liturgy Resources 10802 N. 23rd Avenue, Phoenix, Arizona 85029

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> > * DO YOU HEAR WHAT I HEAR? by N. Rosney and G. Shaune, Constrolit a) by Revent Music

** CHRISTMAS DINNER by Paul Stookey Commont T by Warner Brothers Music

> *** ALL GOOD GIFTS, SAVE THE PEOPLE by Stephen Schwartz, Copurisht @ 1971 by The Herald Smare Music Company and New Cadenza Music Corporation Used

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LINDA POLIGONO Piano, Guitar, Vocals

CHRISTINE EVIE Guitaz Vocals

LORA POLIGONO Flute, Guitar, Vocals

EILEEN GRADY Percussion, Guitar, Vocals

Heritage Singers % usa



Heritage Singerszousa



Singers

Sopranos Bev Smick Jennifer Schmunk

Beth Laver Lucy Mace Marti Ridgley Tenors Max Mace Bill Truby Jeff Wood

Baritone Tom Buller Basses Dick Siebenlist John Wohlfeil

How to Book The Heritage Singers, USA

The Heritage Singers, USA, are available for concert and special event appearances. For information on arranging for their appearance, write or telephone John O. Musgrave, Gospel Heritage, USA, 4612 Shaftesbury Court, Sacramento, California, 95841, Phone (916) 483-

Other Albums by the



Sing-a-Long



The King is Coming





Hymns we Remember





Thanks to Calvary



He's Everything to Me



Happy Side of Life



the Heritege Singers



Telking About the Love of God

This record is the same as \$5197, "More Than Singing," except all nerration has

STEREO S-5222 COMPATIBLE **GOLDEN VOICE SERIES**

They come on smiling, Each carefully

takes a microphone from a stand. Max Mace gives a nod to Bob Silverman at the piano, and the unique sound of The Heritage Singers USA flows out through the big speakers to the waiting audience.

A grandmotherly type is soon nodding approval, a teenager's face reflects an emotion begging to be let loose, and youngsters on the front row cut their whispered prattle as something about the music touches responsive chards in them

The sound comes through, melodious, blended, sometimes soft and sweet, sometimes reaching the crescendo of a well-

trained choir voicing the theme lyric of an anthem. Then you become aware of the words. They are singing about love, happiness, God, Jesus, assurances for today, promises for tomorrow and rewards forever. There is a message in this music. And a method. The style of each song is tailored to the

message it conveys. All is positive. Nothing is negative. It's more than singing. It is the story of redemption, told in the beauty of music and testimonial words that bridge all

generation and communications gaps.

Cecil Coffey

1. A World Without Love

(Max-Lucy-Bill-Dick)

2. If That Isn't Love-Rambo 2:47

3. Had It Not Been-Goodman 3:09

4. Something Beautiful—Gaither

Portland, OR

Side 2

Skillings 2:14

Side 1

1. Everybody Sing-Skillings 1:56 2, Yesterday, Today and Tomorrow Wyrtzen 2:7

3. A Bright and Wonderful Day

4. Who Is On The Lord's Side Spurr and DeCou 2:04 (Max-Beth-Bill-Dick)

5. I Just Came To Talk With You, Lord—Rambo 3:19 (Max—Tom)

6. What A Friend We Have In Jesus 2.99 (Solo-Bev)

Guitar-Jeff Wood Organ & Pieno Bob Silverman Electric Bess-Ron Ridgley Director-Max Mace

Recording Engineer-Mike Carter 8 Treck Mestering-NWI Studios. Doslan-Ron Kwiek Producer-Max Mece



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1973 Chapel Becords

ALLAN VACHE



HIGH SPEED SWING



ALLAN VACHÉ HIGH SPEED SWING



Allan Vaché - clarinet and leader

Iohn Sheridan - piano Howard Elkins - suitar

Jack Wyatt - bass Kevin Hess - drums

SIDE ONE

1) SWING '39 - 4:48 Django Rhenhart Stephane Grappetivi

2) IF I COULD BE WITH YOU - 1:59 3) EMILY * - 4:17

(Johnny Mandel, Johnny Mercer) 4) I'VE STARTED ALL OVER AGAIN - 3:07

5) CHINA BOY + - 2:35 (Richaro Winfree, Phil Boute(e)

SIDE TWO 1) SECRET LOVE - 3:52

2) I DON'T STAND A GHOST OF A CHANCE WITH YOU - 5:05

3) GONE WITH THE WIND ** - 1:39 4) MOONLIGHT ON THE GANGES - 3:11

(Allie Wrubei Herbert Magidson)

(Sherman Myers, Chester Wallage) 5) GOODBYE * - 4:05

In John S. Wilson's review of my first album for Audicophile "Jazz Moods", he referred to my pleying as swing oriented, Goodman influenced, and definitely pre-bop. Whether Mr. Wilson meant this complimentary, or not, only he can say. However, I took it as a great compliment. I have always considered myself a swing player, and I believe there are vary few jazz clerinetists eround today who can say they are not Goodman influenced.

Although my career has basscally been in what is called "traditional" jazz bands, swing has always been in evidence. Swing, to me, is not just a style of music, but an approach to playing. It's an approach that is loose and free-feeling. In my opinion, swing is the difference between a jazz band that cooks, or just a bunch of guys getting together to play some tunes

The channet, again in my opinson, has always been the definitive instrument of swing. Largely due to the tremendous influence of Benny Goodman Goodman is to the clarinet what Louis was to the cornet. I have heard time and again criticisms of clarinetists, myself included, for patterning their playing after Benny, or playing material largely associated with him. This I could never understand. When you have a giant like that showing you the way, how can you help but draw from that wealth of material.

During the big band era the saxophone came more into prominence. When bop came in, the clarinet became virtually non-existent in lary. Many of the clarinetists of the day went back to playing what was called "Dixieland" and staved, pretty much, in obscurity. Goodman, however, was always prominent and has remained so, to this day. Now, I'm happy to say, the clarinet is again receiving the prominence it deserves as an instrument of jazz. Again, largely due to the influence of Benny, and top players such as Kenny Davern. Pete Fountain, Bob Wilber, Peanuts Hucko and others. I have no intention of writing a book about Benny's influence on me, but I will say that without his influence I would never have gone

as far as I have I would also like to say that without the influence and guidance I've received from Kenny Davern, the help and support from Jim Cullum, and, of course, my father Warren Vaché Sr., you would not be listening to this album or reading these notes. To all of these gentlemen, my sincere thanks.

You'll notice a few tunes on this record heavily influenced by Benny Especially Gordon Jenkins' Goodbye, which was Benny's closing theme. I have no apologies to offer, only praise for a true giant of American music.

Audiophila Records to pleased to present the second aftern on the label by the superb claiment Allin Vache We consider Allin Vache to be one of the most exerting and create a

- Allan Vaché



FULL BAND



Left to Right KEVIN HESS, HOWARD ELKINS, JACK WYATT



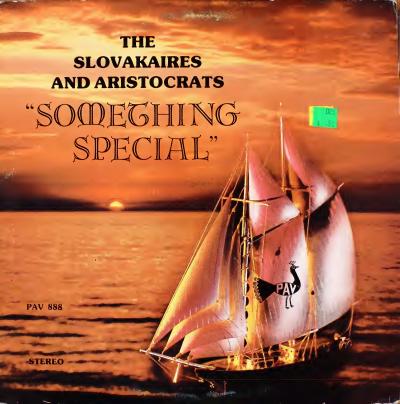
JOHN SHERIDAN & ALLAN VACHE

Recording Engineer Manys Bubbs Person Recorded February 12 1984 of Biol Brace is Detect Audio Recteding

All photos below at historic. Ning William, district San Antonio. Form

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P C 1985 AUDIOPHILE RECORDS, 2006 Walanceth Mill Place, Africate Levergia 2003,2 9690, U.S.A. furtures in boston and the aftern per loaning design, graphs a and have in the sole property of Anthophilo Records













Slovakaires

and Aristograts

'SOMETHING SPECIAL'

SIDE 1	
JA SOM SIROTA SPIEVAJZE SI SPIEVAJ * keby som bol vtackom *	3:15
po valassky of zeme	1:50
ej zaluzicke polo nad kosice	
5. SIPOVA RUZICKA * TICHA VODA A JA TAKA CHARNA	

Once again the Slovakaires and the Aristocrats combine their talents and produce "Something Special." Old singing favories-soft walters, and snappy chardess and polikas (as requested) are combined for quality entertainment. The opening walts, Ja Som Sirota, is done with a twist-western style, with a steel guitar.

In his immitable fashion, lead singer, John Bjalobok, is featured throughout this album. His smooth style provides the tempo for many delightful selections. Now, add the rich, bass quality of Joseph Kovach and John Antonich and you have one of the most outstanding Slovak singing groups in the country.

groups in the country.

The magic sound of the Aristocrats comes across with unbelievable feeling. George Jaros, percussionist supreme, George Machiko, man with a horn, and John Namisnak, the talent on the clarinet and sax, combine to give depth and body to the musical background. Richard Jakicic, the boss man, keyboard arists on the cordovox, and musical arranger, has weaved their talents into a beautiful piece of listening pleasure, best described as SOMFHIMOS SPECIAL.

SIDE 2

	I. HORE VAHOM	:51
-	INCHODI CINIECKO * a ia zo carica *	
	KVITECEK NA MEZI4	:00
	3. ZOMRFIA CIGANKA POLKA ²	;Z;
	1 ZA HORAMI * KYSUCA * NIEMELEM4	:4:
	5 CHARDAS 52	:5

ENGINEER GLENN CAMPBELL MFG. BY G and C RECORDS. PGH. PA. PRODUCER AND DIRECTOR
JOHN B. ANTONICH
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8





Tom Halker's RED MILL presents

JAZZ STRAIGHT AHEAD

featuring

THE FRANK VLASIS TRIO and CHUCK HEDGES



Tom Halker's Red Mill presents

JAZZ STRAIGHT AHEAD featuring THE FRANK VLASIS TRIO and CHUCK HEDGES

JAZZ STRAIGHT AHEAD

by ron cuzner

Localitis is an insidious disease. Consider, those who have it allect those with whom they do not have contact!

How's that for insidious? Ron Cuzner is my name and I talk "lunny" for a living, on Milwaukee radio from just after midnight until just after dawn, six mornings a week. The program is called THE DARK SIDE and it features the kind of music you'll hear on this

Localitis, of course, is the name I've given the destructive tendency of audiences to take local artists for granted; to assume, lirst of all, that someone behind you in line at the supermarket, basket tilled with milk and cookles, toilet paper, deodorant, The National Enquirer and mouthwash, can't be all that stimulating to begin with and secondly, that rone you can go and hear almost anytime you want to, without suffering a cover charge or even a minimum, may

not be worth going to hear at all. Keep in mind, Localitis has nothing to do with Milwaukee, Yonkers or Abilene, Localitis has lo do with anywhere and everywhere! I contend that Red Bank. New Jersey would have taken Count Basic for granted, if he had lilled his grocery cart in his home town and if Woody Herman had kept his bags (Samsonite not Mill Jackson) in Milwaukee, his concerts and club appearances, in his home lown, would have soon fallen victim to Localitis and the empty chairs and bar stools would have lorced Milwaukee's lavorite musical son to escape the ravages of the disease by moving on. Further, if the Angel Gabriel blows his horn too often, in the same place, even his golden messages may find empty

seats: the result, no doubt, of Localitis. The lour gentlemen on this album have all, at one time or another, suffered the effects of Localitis. Of course, after they suffered the effects. Irue to the normal course of the disease, it reversed and struck the original carriers. While it's true, Vlasis, Vernae, Hedges and Miller have all suffered from Localitis, the crowds at THE RED MILL in Milwaukee, where they appear three nights a week, suggest they are not now suffering. It would appear, concerning Miller and Hedges, Vernae and Vlasis, the disease is in remission and they are not being taken for granted. In fact,

they've even recorded an album! The album, as you will note, is called JAZZ STRAIGHT AHEAD! That means there is a strong emphasis on melody, synconation and improvisation,

The tunes are all familiar ones and considered sazz standards, meaning, of course, that, over the years, hundreds of juzz musicians have found them comfortable, velex iffine musical vehicles to ride. They take from SONG FOR MY FATHER, written by Horace Silver, one of proto-neo-boppers, to BERNIE'S TUNE, actually written by a guy named Bernie; Bernie Miller and put on the music map by Gerry Mulligan and Chet Baker.

By the way, in case you hadn't noticed, this quartet leafures the clarinet, while the tunes are not usually associated that instrument. Oh, I suppose GEORGIA has a clarinet association but surely McKinley "Kenny" Dorham's BLUE BOSSA doesn't, nor, I would suggest, does BROADWAY, What I'm trying to say is that while much of the solo space on this album is occupied by the clarinet, this is not the stereotypical clarinet album. But then, Chuck Hedges is not your stere otypical clarinet player. The instrument may remind you of the thirties and the forties but Mr. Hedges is a man for the eighties. He's possessed of gorgeous tone, fluency and a multiplicity of ideas. Listening to Chuck Hedges, one is hard-pressed to understand why the clarinet did not travel well over the last three decades.

Harold Miller plays the instrument nobody notices, except the other musicians! Harold Miller plays the bass. He walks with style and grace and he solos with melodic invention. In ellect, he supplies the harmonic bottom to the clarinet's top. Amplification has place the bass in a more "observable" position and I'm thanklul there are players like Harold Miller to take advantage of the "aural" spotlight.

Like Bob Vernae, the drummer, Harold Miller must be a follower and a leader. The newly remodeled Mr. Vernae puts the lie to Thomas Wolle's contention that you can't come home. Mr. Vernae, alter years of percussioning elsewhere, has come home, much to the delight of his parents, the other members of the quartet and the audiences at THE RED MILL. Also, I might add, to the delight of the other drummers who drop in to "go to school" at THE RED MILL. Vernae, like all great drummers, establishes the perimeters within which the quartet travels and the velocity at which it travels. The ride is always smooth, yet adventurous

That brings me to the gentlemen who listens to his three partners, soloing and accompanying, plays piano with both hands (not as common as you might suspect), wrote all the arrangements for this album, assumes the spotlight on ONE DAY IN MAY, the trio track on JAZZ: STRAIGHT AHEAD!, functions as the musical trallic cop for the quartet, nods at and greets just about everyone entering THE RED MILL and keeps a cigarette lit at all times, the piano player, Frank Vlacis. When I grow up. I want to be just like him!

IAZZ: STRAIGHT AHEAD ollers you low talented, swinging musicians, IAZZ: STRAIGHT AHEAD ollers you eight

Not everyone agrees with me but I don't like disecting music, I especially don't like disecting it before you've heard it. If truth be told, my opinion simply doesn't count, except for me. In your case, if the emotions, sel to music, on this album, communicate with yours, then the money and time will be well spent. If not, well "you pays your money

and takes your chances" and no liner notes, written by Leonard Feather, Wild Bill Davison or Ron Cuzner could have guaranteed anything else. Il you like Lamiliar melodies, swingingly and inventively played, by lour talented jazz musicians, who just happen

to live and perform their musical magic in Milwaukee, Wisconsin, then this is your kind of album Further, if you happen to be "public spitited" and you'd like to help stamp out Localitis, at least in Milwaukee. buying this album can serve as your "pledge". Some day, we'll all get together and have a telethon and we'll wipe out laking-local-artists-for-granted" nationwide. Until then, you buy this album, enjoy the marvelous musicians and the

lovely music and help us do Localitis in, in Milwaukee. Ron Cuzner is my name and Chuck Hedges thinks I write as "lunny" as I talk.





ONE DAY IN MAY (6:51) GEORGIA ON MY MIND (5:15) BROADWAY (4:26) BLUE BOSSA (3:52)

SIDE B

SONG FOR MY FATHER (6:07) BERNIE'S TUNE (3:34) SOFTLY AS A MORNING

SUNRISE (4:41) I'LL REMEMBER APRIL (5:41) (All tunes ASCAP)







RECORDED AT CASTLE RECORDING LAKE GENEVA, WISCONSIN

PRODUCER: TOM HALKER RECORDING ENGINEER: VERN CASTLE REMIX ENGINEER: STEFAN SYLVANDER PHOTOGRAPHY: MICHAEL KEGEL

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February 3, 1980

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SIDE II

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CHIEF SEATTLE'S PSALM Fred Burrock and Bob Miller, Trumpets MOE CHOIR

SONG OF THANKSGIVING AND ... Ed Robertson THE SEASONS OF MAN ... Fisher Tull Fred Burrock and Bob Miller, Trumpets DIDN'T MY LORD DELIVER DANIEL

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Guest Appearances By: IIM CULLUM, IR. - CORNET MIKE PITTSLEY - TROMBONE IACK WYATT - BASS

SIDE A

1. THE MAN LLOVE

(George and Ira Gershwan) Personnel Allan Vache cint John Shendan, pno , lack Wyatt bs Howard Elkans, gtr. Hal Smith, dems	
EVERYTHING HAPPENS TO ME (Matt Denns) Duet Allan Vache clnt. and John Shendan. pno.	3:41
3. KATHY, OF COURSE (Allian Vache" 1979) Same as track 1 except Warran Vache" Se. replaces lack Wyati	2:35
IT'S ALL RIGHT WITH ME (Cole Poeter) Same as track 3 plus Mike Patisley: 1rb	5:08
SIDE B	
1 OH BARY	2-44

SIDE B	
OH, BABY O Murphy Tro Allan Vache, cles , John Sheradan, peo Hal Smith dems	2:44
2. ROUND MIDNIGHT Trelonious Monk! Same as track 2 side A	4:08
3. AFTER FIVE (Allan Vache and John Shendan 1980) Same as track 3 side A	3:10
EAST OF THE SUN (Brooks Bossman) Same as track 3 side 8	3:31
5. THIS CAN'T BE LOVE (Redgers and Hart)	4:07

Recording Engineer: Marius "Bubba" Perron Assistant: Mike Pittsley Recorded February 28, 1982 at Bob Bruce's United Audio Recording

8535 Fairhaven San Antonio, Texas Photos by Mike Pittsley Text by Sterlin Holmesly Produced by George H. Buck, Jr. Production Coordinator: Wendell Echols



Meet Allan Vaché. A young man from Rahway, New Jersey, a young man with an enormous talent which has been honed and nutured - a talent which is on full display in this album. Vache's clarinet is at home from Gershwin to Monk, from a driving rideout to the moody blues.

He swings. He creates flowing traceries of improvisations. He composes with either horn or pen.

Allan Vaché grew up with jazz. His father, Warren Vaché Sr., is a string bass player, and joins Allan on most numbers in this album. His brother, Warren Jr., is a world-class cornetist.

Allan is a member of another family, Jim Cullum's Happy Jazz Sand of San Antonio, and members of that family also join him on this record. The mutual understanding is there for all to hear. Allan Vache is a serious student of music and a performer who demands much of himself and expects the same of others.

He has studied with such teachers as David Dworkin of the Metropolitan Opera Orchestra and Kenny Davern, the jazz clarinetist with impeccable standards.

While a student at Jersey City State College, Vaché played the big leagues in the New York area. He worked with such stars as Bobby Hackett, Vic Dickenson, Gene Krupa, Pee Wee Erwin, Herb Hall, Dick Hyman, Bob Wilber and others

In 1975, things changed. Vache left the Northeast for San Antonio to join Cullum's band, one of the few groups with its own night club and even rarer, enough stability for a musician to have a home

Seven years later, Vaché remains happily in San Antonio. He is a co-manager of the club, married, a father and homeowner. But he plays five or six nights a week at the Landing and at other gigs with the much-in-demand band.

With the Happy Jazz Band, Vaché has played in Europe, Mexico. and at jazz festivals from New York to California. He also has played in six "World Series of Jazz" concerts in San Antonio with



such greats as Benny Goodman, Pete Fountain, Teddy Wilson, Joe Venuti, Wilber, Davern, Earl 'Fatha' Hines and others. The test of any player is in the music and this record comes in with

I won't attempt to dissect each tune. That gets in the way of the

Put the record on and listen. You'll hear a leaping and sliding clarinet, low-register ruminations on sad themes, four-bar chases, stride piano, solid rhythm, sparkling duets, and just plain hot licks. You will have met Allan Vachif.

- STERLIN HOLMESLY

Sterlin Holmesly is a long-time sazz buff, tending toward the traditional. He is editorial page editor of the San Antonio Express and Express News He is president of The Jazz Repertory Company of Texas and has done an oral history of sazz in San Antonio

We consider Allan Vache one of the finest clarinetists on the jazz scene today and it is a great pleasure to welcome him to the Audiophile label leading this excellent session. The artistry of another fine clarinetist is offered on AP-124. Herman Foretich and the Atlanta Swing Quartet. Other instrumental recordings on Audiophile include artists such as George Barnes and Carl Kress. Ernie and Emilio Caceres, The St. Louis Ragtimers, Joe Venuti, The Aristocrats of Dixieland, Spencer Clark, Irving Ashby, The Five-a-Slide, Wild Bill Davison and Dick Sudhalter. For our free catalogue, just send your name and address to our address below. We enjoy hearing from the discerning listener.

- CEORGE H. BUCK, IR.

LOVENOW





GEORGE CLEMENTS







Recording (Georga Clements)

Mix-down (George Clements)

Pleyback (David Morris)

Produced by George Clements

"Love	Now"	(Jimmy	Mepp	ν.																	3:0	JZ.
Ja-Ma 8	Music (ASCAF). Pro	du	cad	by	G	orga	C	lem	ent	en:	d I	Mac	ielo	n I	Bek	år,	Re	cord	ied	et
Audio	Arts S	tudios.	Back	up	Gr	oup) is	The	e li	nere	dib	les.	A	rre	nge	d	and	C	one	lucte	ed t	y
James (Carmio	hael. A	Aix-do	wn	- 1	Geo	rge	Cla	me	nts.												

"It Never Rains In Southern California" (Hammond-Hazalwood)				3:10
Landers-Roberts Music (ASCAP). Produced by George Clements	an	d I	David	Morris
Recorded at A D Studios by Tom Wallace. Mixed at MRI by Gary	Uln	er.	Arra	inged by

SIDE 2

"Beck To You" (Certon Dinnell) . 2:36 Berdoo/Thirst Music (BMI), Produced by George Clements for Clements & McGuckin

BerdoofThirst Music (BMI). Produced by George Clements for Clements & McGuskin Prod. Arranged by Jimmy Sullins. Recorded and Mixed by Gary Ulner at Music Recorders, Inc.

"Tie A Yellow Ribbon Round Tha Ole Oak Tree" (Levine-Brown) . 3:03

Five Arts Music (BMI). Produced by George Clements and David Morris. Recorded at A D Studios by Torm Wallace. Mixed by Garry Ulner at MRI. Arranged by Steve Waltner. Back-up vocals by Stava Weltner and Karen O'Hera.

"Never In A Million Yeers" (Gordon-Raval) . 2:07

Robbins Music (ASCAP). Produced by George Clements. Arranged by Stava Waltner.

Recorded at United Audio. Vocal recorded and mixed by George Clements at Audio Arts
Shutlon

"Girl, I Could Love You" (Byron Daugherty) 2:20
Early Bird/Thirst/Berdon Music (BMI). Produced by Waltner & Claments. Arranged by
Stew Waltner Recognited and Mixed by Genome Claments at Audio Arts Studies.

Earry shrot in three-drop mate (bint). Frounds by water & clientents. Arranged by Stave Waters. Recorded mate (bint). Expenses that Audio Arts Studios.

"So Long" (Carlton Dinnall) . 3:19

Bardoo Music (BMI), Produced by George Claments for Claments & McGuckin Productions. Arranged by Jimmy Sullins. Recorded and Mixed by Gary Ulner at Music Recorders, Inc.

Front Photograph by Frad King, Fotoflair, Inc.
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Covar Dasignad by U. L. Heinsworth
Mastered at The Mastering Lab
© 1973. West Records.

[&]quot;Too Late To Turn Back Now" (Eddie Cornelius) . 2:45
Unart/Stage Door Music (BMI). Produced by George Clements and David Morris.
Recorded at A D Studios by Tom Wallace. Mixed by Milt by Gary Ulner. Arranged by
Steve Watner. Back-up vocals - Karen O'Hara and Steve Watner.



LADO A

- 1. UN TIPO COMO VO
- 2.- QUIEN ENTIENDE A ESA MUJER
- 3.- UN BESO ADIOS Y NADA MAS
- 4.- VOLVERE 5.- TU NO SABES NADA DEL AMOR



LADO B

- 1.- AMO LA VIDA
- 2.- A DONDE VAN LOS AMIGOS
- 3.- PRUEBE UD.
- 4.- MARIA
- 5.- COMPAÑERA

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Pocas veces se conjugan en un artista el talento, la creatividad y la poesía de la música, y muy pocas veces surgen figuras del talento de SERGIO ESQUIVEL, que justifican y descubren plenamente el por qué de la canción romântica y poética de hoy.

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Se podirían agregar muchas cosas más de SERGIO en este nuevo álbum, pero prefiero que ustedes las descubran y las disfruten.

José Xavier Návar.











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M-People Return; Deep Forest Branches Out

SWINGIN' SINGLES Producer DJ Mike Pickering brins his brilliant M-People posse back into public view with what we predict will be one of the first big international hits of the summer. "One Night In Heaven" deconstruc-

tion, UK.)
This peok into the act's upcoming second album is a percolating blend of hearty house beats and subdent services to the second seco

It boggles the brain that M-People have yet to secure a U.S. major-label deal. Wake up folks, it rurely gets better than this.

Newmer Lois L. benefits from the guadance of Principe on Qualified, "Polydor", a cursous, unassuming dirty that smoklers with expected sensatily. However, the song is empowered with a subther poly how and an unusual twa plane that lands somewhere between retrofails and noise. Junior Vasqueen munitatile as reverence for Prince's original ratios are reverence for Prince's original track apart to much to each to such the mass is a ranged reconstruction main mass is a ranged reconstruction main reverent minds should easily comprehend.

If you are hankering for a keepy deephouse dub, you cannot go wrong with "Liquid Bass, Volume One" (Vicious Music, New York), a four-song EP that



by Larry Flick

slaps punters in the backede with relentlessly hard African-influenced beats and yocal passages that hypnotine. "Modingo" somes highest with its subverses bass line and a pace that will leave you heaving for breath. We dane you to sat this one out. It's nearly mouseable.

Sugarcubes stylist Bjork enters the ub realm with "Human Rehavior Elektra), a cut from her eponymous solo debut. The littery, alternative oriennal version is transformed into an intense underground house romp by Darren Emerson & Rick Smith, and Dom T. Both versions have the potency to pack floors, though Emerson & Smith earn extra points for making goal use of Bjork's voice (is anyone else turing of dubs that have absolutely nothing to do with the song?). In the end, we ashise open minds to delve into the more tribul and less trendy mixes on the flinoide The recent gay and lesbun civil rights

march on Washington has been a source of musical inspiration for several fledgling musicans. C.C. Adams delivers an over-the-top take on Patti Smith's "People Have The Power" (Delta, Pitts-burgh). Producer Billy Bures uppers the rock authem with a bold pon NRG beat

that's symetries a tail too dramatic. Stall, with artist proceeds going to AIDS research, and the cut's overall earnest tone, the record is worth a spin.

ALBUM NOTES: The recent top 10 success of "Sweet Luilaby" by Deep Forsets is runging proof that the parameters of manistroum chib programming can be flexible when the quality of the material deliversal is so posserul. This engaging blend of world-beau guirren and hard-bend of world-beau guirren and hard-bend of the material than the second of t

Based on the concepts of French legsbaurists and proventment Michael Sanchez, most of Deep Fores's outs wereproduced with a musclid ever boursd U.S. trends by Dan Lacksman (who has worked with Thomas Dolby and Sparks). Single-worthy treats such as "Hunting" and Deeper Walk emergin-Fluxing and Deeper Walk emergefor Zuru and the Central Areas in Eurobatic William (Provential Control of Zuru and the Central Live his phop-derived bests, respectively. The use of modern technology in

relights to an adventurous effort that reest quires an intelligent mind and a desire for a breath of fresh musical air.

Retroches funds are adventured as

Recording the first law and such as a local most object in the local amport object for Then. That's What They Call Duco' Elevante, UK, a two-necest collection of tough-to-fined a two-necest collection of tough-to-fined 12-arch mixes of the familiar "Shake State of the familiar "Shake Shake Meth. and "Lookin For Low Toughts" by fall Larry Shadi, are lesser-sight, by fall Larry Shadi, are lesser-sight, by fall Larry Shadi, are lesser-sight, for the Larrynoid Force: a 15% top five in the Lawroncie Force: a 15% top five in the Lawroncie Force: a 15% top five in the Lawroncie Shadil Though Shadil Thoug

and create a bunch of new ones, too ID-BEATS: Our friends at the everinnovative Disco Mix Club (U.K. New York) have started something pretty gicy with the Promo International Tape, a monthly cussette armed at exposig new (and mostly indie) club releases The tape will be issued to retailers for free, and sold to DJs for \$10. The premiere 12-cut edition is bramming over with intriguing underground buzzers. uch as "Without Love," by Loveness Tomato), and "Get Closer," by Scope (Olympic). Unlike other promotional tapes of this kind, there is no placement fee, and cuts are chosen by the DMC staff ... Franco lemmello has been na med manager of club promotion at Mercury Records in New York. He previously was a creative coordinator at Jellybean Productions ... Has anyone else noticed how much Norman Cook's just-assued remax of "Let 'Em In" by

Shinebead: Elektra' search iso Jasder in improached her Flatze Devarieted and the Flatze Devarieted and the Flatze Devarieted and the Flatze Devaries

These, they are more chools upon to get a lat recent especially with no rout and the condition with an oriental treat in a street dealing with an oriental treat in a street dealing with an oriental treat in the condition of the recent Now York duries stranges with York Flatze's arranges with York Flatze's a price of the Condition of the C

to Dajne's massive but, "Brighter Days Legendary morrow danashall needs ers Sly Dunbar and Robbie Shakespeare have revived their popular Jamas an indie Taxi Records New York's Pow Wow Records has just issued Sound Of Sound," the first m a series of compilations of tunes from Taxe. Contributors include revered singer Judy Mowatt and toaster Dollar Fifty. New summers are imminent ... rave scene recently has gained a groovy new farizine with "Coda." The monthly publication offers a handy guide to nota ble records by local talent, as well as top DJs and artist profiles. Check it out Enduring dance rock act Kon Kan back with a third album, "Vida." Hyp notic A&M. Toronto), which deftly merges insistent beats with perky pop synths and jeggly gustars. Barry Harris. the band's founder, is in fine voice, confi dently leading a new lineup of musicians through such sparklers as the recent Canadian hit "Smful Wishes" and the upcoming single, "S.O.L."



VOICE OF FREEDOM FREEDOM

WILLIAMS COLUMNA
RUNAROUND MARTHA WASH ICA
STAND ABOVE ME OMO VINDA
YOU MAKE ME HAPPY THE DARRYL
JAMES DAVID ANTHONY PROJECT
FIELD
HELD ANTHONY PROJECT
HELD ANTHONY PROJECT

MAXI-SINGLES SALES

 RUNAROUND MARTHA WASHI ICA
 WALKING IN MY SHOES DEPECHE MODE SHE

3. I WANT YOU BACK GEORGE LAMONO
4. PRESSURE US SUNSCREEM COLLAND A
5. I WILL CATCH YOU NOKO (AND

reakouts. Titles with future chart potential seed on club play or sales reported this week.

these and the set's other cuts are a fine complement to the authentic tribul instruments and voud procopes that color the arrangements. Fars of Enigma's 1991 hits "Sakeness" and "Men Cutpiawid deight in the ambioner and compleity of Deep Forest's material, while other with the tribule are with the tribule are will first its rightness greatestable. Way-hup U.K. urde Infonet Records progresses from its string of Euchs sin-

else into fall-braigh alberts with Yudia arec. The debut by North London at Bandulu. The mostly instrumental seclaimed by the London at the seclaimed underground juns. "Better Days." "Internal Ocean." and the title cut. Rare panters throughout the world have been aware of the act size to start on the Orb's 1982 four. "Messengers" and "Flex" are tume-rooted compositions that soar with spinne-crawling growns embellished with layers of ou-

Hollywood Looks To Dance Clubs To Boost 'Five Live' Fund Raiser

NEW YORK—In an effort to broaden the reach of George Michael's current AIDS fand-missing project, "Five Live," Hollywood Records is launching the EP's second single, "Killer Papa Was A Rolling Stone," at club level two weeks before going for aids at pop radio.

rouning score, are no level two weeks before going for adds at pop radio. A double-record 12-inch pressing of the track, which has been remad by Jim "Bonzai" Carriso, Mark Luggett, Chris Bairbea, and P.M. Dawn's Prince B. has just shipped to DJs around the U.S.

"Netting support from this Dis a important to the next phase of this project," says Brial LeBeau, head of the independent Pro-Motion Inc. who is speatherstrack, This record is right up their alley; the muses here are hot. The key is to bring them abstant early—you've got to respect, their undersee in the marketplase. They give ai record struct credibility."

The inspiration for the release of "Five

Live" came shortly after Michael performed with Queen at the Fredix Mercury Tribute Concert last April. According to Rob Kahane, the singer's manager. Michael was not happy with the financial outcome of the "Red Hot. + Dance" album, which was the last charge. project he participated in.
"He wanted to give more, and this

seemed like a good idea—especially since his performance during the show was so powerful." Kahane says. "George's word on "Somebody To Love' is probably one of his best ever We had to find a your to

Simeday to Lo

had to find a way to get at out there." Given Michael's ongoing contractual hattle with his larel. Sony Records, getting a release to do the EP with another label unitally was a problem. Enter

Hollywood president Peter Paterno and Queen's manager Jim Beech. "Jim was instrumental in pulling everything together." Paterno says. "He dealt with Sony directly, and they were.

oeat with Sony directly, and they were, ultimately, quite gracious about the whole thing."

Proceeds from "Five Live" go to the Phoenix Trust, a U.K.-based foundation

formed by the remaining members of Queen. Phoenix Trust exists to provide funding for AIDS research and echication, and care for people who are sack.



promoting the New Music Seminal, held at New Yorks Sound Factor, But This year MMS will not a daying symposium of panies slottersing the issues of the club community as well as a series of cancer intensive showcases and panies free seminar will not from July 202-24 at this Sharishin hole in New York Pictured from left are Verga Nat Rew. QM of NMS, and producer Nelson Roman. (Photo 2014) I Rebyy

HI · NRG/EUROBEAT

BY DEAN FERGUSON

The PWL Hit Factory's super summer assembly line is in high gear, with the latest in Pat & Mick's continuing streak of HiNRG monsters already off to a fast chart start. This one is a remake of the prenninal party favorite "Hot, Hot, Hot" that comes flipped with the "Concrete Megamit", a medley of Pat & Mick's earlier his that was suggested for inclusion on this release by our own Mike McCann on his recent visit to the PWL offices in London. While in the studio with Mike Stock and Pete Waterman, our man Mike was privy to all sorts of scoops and previews that he's graciously agreed to share with us, provided we keep it to ourselves (we promise. Mike!).

The SAW team is especially excited about an album they just completed with Suzette Charles, the former Miss America who completed the reign of Vanessa Williams, scandalously dethroned back in 1983. The Suzette set is said to sparkle with the same sort of sizzling disco charisma that propelled Donna Summer's SAW-studded "Another Place In Time" set to such lofty chart heights three summers ago. Another hot prospect from PWL is the forthcoming Sybil album, with an entirely different track line-up from than that of her new American set. Her U.K. collection will be much more energetic, bouved by the success of Sybil's SAW-produced smashes "The Love I Lost". "When I'm Good & Ready", and a brilliant reworking of "Beyond Your Wildest Dreams", which first appeared on Lonnie Gordon's album. Speaking of Lonnie and Stock Aitken Waterman, their timeless team effort, "Happening All Over Again", has just been remixed for inclusion on Lonnie's oft-delayed but finally forthcoming American debut album on SBK. Watch for the first single, the Black Box penned-and-produced "Bad Mood", to precede the album to store shelves by the end of this

The parade of PWL alumni and 'nae currently readying new product for your peak summer pleasure is equally noteworthy this week. First up is Sonia. currently competing in the Euro-vision finals with "Better The Devil Know", a new song with a familiar title that shouldn't be confused with Kylie Minogue's international chart-topper of the same name. The first commercial single from Sonia's new Euro-vision inspired album will be "A Little Love", written and produced by the genius team of Phil Harding and Ian Curnow, who've also masterminded "All Around The World", the all-important lead-off single from Jason Donovan's eagerly anticipated new "comeback" album, due from Polydor-UK in August. It's a shame that Phil & lan aren't involved in the current Kylie sessions, which found the former first lady of PWL in New York recently, working on tracks for her upcoming deConstruction debut with (better sit down, boys) Lenny Kravitz and Prince. Another member of PWL's royal family. Princess hopes to jump start her once-promising career with "Hey La La" (Signal/Media-Italy/135 BPM), a trance/NRG offering that, for the most part under-utilizes her romantic vocal strength. Delage has been reborn in Holland as Eden, with a debut disc in stores now called "Can This Be Love" that was produced by Bruce Forrest and mixed by Ian Levine

Speaking of evolving recording acts, the former members of Massivo who now make up Undercover are hard at work on their second album for PWL. even as their break-through set continues to generate hits around the world. PWL-Germany, distributed by East West, has just

issued a fresh 12" mix of "The Way It Is" (120) that is already a brisk seller at import dance specialty shops. Meanwhite, PWLS bottest current stable stars, 2 Unlimited, are back with a super new single.

"Tribal Dance" (138) and an album called No Lignit. Both are out-of-the-box monsters in Europe, where the album's title track recently finished a five week run at the top of the pop and dance charts. There's no limit for 2 Unlimited this year!

Elsewhere in the U.K. we find the Loading Bay label loaded with NRGetic cargo courtesy of Canadian wunderkind Vince DeGiorgio. who has supplied them with, among others, a sparkling new Barbara Doust track called "Dance In Neon Lights" (134) and a delightfully danceable rendering of "The Power Of Love" by Panorama (126), the power-ballad originally popularized on these shores by both Laura Branigan and Air Supply after Jennifer Rush rang the bell with it in Europe. DeGiorgio has also finished an engaging twirl with the inimitable Ernest Kohl called "Dancing Forever" (124) that may be used as the follow-up to Kohl's imminent high-torque interpretation of "Save The Best For Last" (132). The latter is a tune that Kohl was hesitant to cover at first, but finally agreed to do at the label's request. Thank God for Loading Bay's foresight, as this has turned out to be one of his finest traditional HiNRG efforts ever. Both tracks will be included on Ernest's forthcoming Loading Bay mini-album, an all-NRG extravaganza that will also feature a pumped-up '93 remix of "To Save The Love".

FAST FLASHES: The Twins are back with a gorgeous, traditional-HiNRG delight called "Tonight" (Hansa/128) that will be followed this month with an all-new LP, their first in more that five years! Also up for a dazzling return is Mai Tai with "Never Never" on Coconut (130 BPM). This "Living On Video" sound-alike is a far cry from the femme trio's only American dance hit, "(Our Love Is) History", which took this country by storm almost a decade ago. Sinitta is back from an extended recording absence with "The Supreme E.P.", a delicious collection of early Diana Ross remakes that are simply super! Look for a new London Boys album in June, with its pop-perfect lead single, "Baby Come Back" (East West/128), just hitting store shelves now. Also in stores now is the new Army Of Lovers album. The Gods Of Heaven & Earth, and the new single, "Isrealism" (126), which blasts onto the American HiNRG Top 50 chart this time out at #10. It's the biggest, brightest, boldest Army effort ever, with the kind of across-the-board appeal that made "Crucified" so universally popular

One can't help love Norma Sheffield's latest, "Love Me" (A Beat-C Italy/137), which is breath-takingly beaufful in spite of its break-neck BPM. Also quite lovely is the remake of "San Francisco" by Martin King, wisfully sy neopated a la "California Dreaming", though for simply sublime wisfulnes, it would be hard to beat the after-hours remake of "Without You" by Sheena Rayden on Disconagie!

Saving-the-best-for-last Dept. One of the most exciting American HinRG releases of the year to date is "People Have The Power" by The Azis Project. It's powerful, anthemic chorus was a smash at the recent March On Washington, and this Billy Bures project, with its Erasure-Meets-Abba-styled production, could turn out to be one of the biggest surprise underground this of the year. It's on Philadelphia-

12" REVIEWS

flows so smoothly and quickly, you'll feel like you're on a never ending ride to nowhere. It possesses a dreamy quality as well. A sure synth explosion. Heavy kick provides the soul of this little ditty. Look for domestic copies soon. *** -Liz

2 UNLIMITED "Tribal Dance" Radikal

Put another one in the win column for these guys! True techno jocks may not like it, but this is going to be another huge one for the folks responsible for breaking techno to the mainstream (i.e. radio) American market. This will quickly overshadow "No Limit" as it moves to become their next major hit. As for a description, this is 2 Unlimited, and unmustakably so. You need it! **** -Cindi

BOOK OF LOVE "Boy Pop/Quiver" Sire

Fun. start of the season release with a photo of a male nipple on the jacket! Although the dubby and tad repetitive Go Bottom Go Too mix fails to titillate. the Winking Breakbeat Trance and Extended Radio mixes definitely do. Foreplay perhaps to the sultry B side cut "Quiver", containing Book's signature chiming bell background and cool female lead. *** -John

JANET JACKSON "That's The Way Love Goes" Virgin

Definitely Janet, while producing a fresh sound for her. The song is meant for your listening pleasure. Pass over the R&B mixes and go straight for the B side. The 12" club is oh-so-nice house, yet, I doubt you'll play it at the hot point of your night. It's simply too laid back for most to use effectively. The Deep Dub on the other hand hits the shelves just in time for summer! Lots of winds give it the summer feeling (reminiscent of Robert Owens and Lil' Louis style) while the rhythm track will keep 'em shufflin'. Great song, great dub. *** -Cindi

T.P.E. "Sex U Down" Mic Mac

Another departure in style, away from their typical freestyle sound, that is really quite interesting. Female vocals and the male rap segments highlight this offering, best described as a good "dance" record. Useful club material. *** -GH

MALAIKA "Gotta Know Your Name" A&M

Here is a release that focuses on her vocal style - on the first single we got the general idea and this song takes it to a higher level. The vocal is what will hook you and your audience. Maurice's house mix is the choice for club play which may make breaking this in clubs difficult, as radio will go straight for the R&B mixes. The song itself is great, what makes the 12" weak is the choice of R&B mixes, none of which, in my opinion, are pumped nearly as much as they should be for club use. ** -Cindi

LA CASA "Get To You" Sire

This was reviewed last issue on the merit of the underground and sex mixes. Well, take another listen. The real deal here is the extended radio version. which makes this sound like a totally different song (we're told that Sa-Fire is on vocals, if that gives you any indication). Fantastic book, great for radio rotation. Hotmixers: you should break this one! *** -GH

THE AZIS PROJECT FEATURING C.C. ADAMS

"People Have The Power" Delta

Former rock anthem by Patti Smith in an interesting, energetic incarnation on an independent American label. The rubbery bassline recalls Dead Or Alive. No apparent break is needed as C.C.'S pretty vocals take the song to its explosive conclusion. For info: 412-322-5970. *** 1/2 -John

RAJE' "Don't You Want My Love" Warlock (Another view) Long, hot intro with "hoos" and ravey screams over a bottom "ala Rozalla" that will have your crowd worked & ready for a passionate tune with freestyle-phrased vocals that start almost half way in. One of those releases that effectively combines various dance music genres and takes them to another plane. *** -John

KC & THE SUNSHINE BAND "Megamix-The Official Bootleg" ZYX If you don't have it, run, Run, RUN and get it! The totally rerecorded vocal mix highlights KC'S classic songs and other disco classics which he wrote.

Strong structure that doesn't lose any energy through the eight minute mix. And, as a bonus, KC does a cover version of, believe it or not, Fleetwood Mac's "Don't Stop". COOL! Welcome back, KC! *** -AIAR

RAGE "Why Don't You" Radikal

Follow-up to "Run To You", this cover of the Bryan Adams tune allows their style to surface while offering originality, which covers only allow so much of. Pumpin' underground house track with an ambient edge. Stonebridge provides the mixes to work with here, although the B side provides a trancey mux (Greed) as well as a Euro-styled sound (Original). *** -Cindi

DENINE "I Remember You" Viper 7 Records

This pure freestyle label isn't hiding its intentions. The Power 96 mix is just that, I can picture this blaring out of a convertible along the beach quite nicely. This is real "Miami" music with a touch of bass element tastefully thrown in. The New School mux is harder edged, less sweet, I really muss the true "Miami" sound and this release recaptures it with style! *** -GH

LONNIE GORDON "Bad Mood" SBK

Wailing diva vocals with mixes by Roger S., MK, Murk and Masters At Work. It almost seems as if the mixers are becoming more important than the songs! Anyway, Black Box's original LP mux is included and l like it - it's fun! The Murky Club Mix is very cool as well and the variety of additional muxes is sure to please all tastes. Undoubtedly a hit. *** 1/2 -GH

HIPPIE CULTURE "Accelerator (Can You Feel It)" C&S Records If you can't find a mux on this disc you like, I say there is something wrong with you! The original mux combines techno and HiNRG house phrasing with perfectly timed dropouts for a real floor shaker. My favorite is the L&M mix, a house mix with a groove to die for and vocals you actually feel. Third is a killer trance mix for serious rave use, complete with rumbling background thunder and waterfall. Last, is the I2" mux which is solid NY house. If you're serious, you'll buy it! *** -Cindi

DEBBIE GIBSON "Free Me" Atlantic

Oh girlfriend! Where did you go wrong!? All this lackluster material! Debbie's vocals just don't match the house grooves, but E-Smooth makes a valiant effort with remix and additional production with his Smooth Free Club Mix, the mix of choice. Fabulous mix, but the song lacks feel and definition. # 1/2 -GH

JOHNNY GILL "The Floor" Motown

Believe it! Produced by Jimmy Jam and Terry Lewis complete with eight versions (three of which are pop edits) with the strongest being the R&B edit. On WGCl in Chicago and booming large across the airwaves. Smooth, soulful and surprisingly energetic. This will grab your attention from the start! **** -GH

THE WARNING "U Knock Me"b/w "Tubale" Angel Eyes Records Awesome house track with kickin' bassline, cool sax, and minimal female vocal (transformed for nice effect). Changes groove between sax and organ and samples Body Madussa (by Superreal, on Guerilla 1991). Even kicks in with tribal drum tracks and resounding bells occasionally. Enough for you? Well, as an added goodie, "Tubale" is on the flip side, which is a piano driven tune with a male ragga-ish vocal chant as well as a seductive female vocal. What a sweet deal this is! ** -Cindi

HERE & NOW "Are You Ready" Atlantic/Third Stone

Produced by "Quicksilver Johnson and Alan Black, "Are You Ready" is an R&B/hip-hop phenomena with enormous hit/crossover potential. Remix work by Guru and Travon Putts. I particularly like the way it smoothly merges between an R&B and hip-hop groove throughout. The hook is extremely catchy. Sweet, high pitched, female vocals layer the top of the chorus. The rap is sharp and on the money. Muted trumpet samples appear frequently. Production is quite good. Six cuts in all, possessing different vibes for maximum play. My favorites are Tray's Hard & Full mix and the instrumental *** -1 12

LITTLE BIRD Nikka Produced by F.C.F. 21st Century/Discomagic (Italy) 126 BPM

If Annie Lennox's stellar version wasn't already so firmly established, this hi-house copy-cat cover might have a fighting chance, as Kikki's an impressive vocalist in her own right who deserves an equally worthy showcase next time out. * * *

BABY, I NEED YOUR LOVING Johnny Parker Produced by Robyx DWA Records (Italy) 126 BPM

Sleepy, throw-away cover of the Four Tops anthem has the right idea but an unaffecting execution that makes one appreciate Gayle Adams' late 1970's disco reading of the same track all the more. *

PEOPLE HAVE THE POWER
The Asiz Project featuring C.C. Adams
Produced by Billy Bures
Delta Records (US) 135 BPM

Anthemic reading of the Patti Smith track caused quite a sensation at the recent March On Washington. It builds nicely, and with a little more fine tuning could replace Gloria Gaynor's "I Am What I Am" as the gay pride theme song of the 1990's. Contact (412) 322-5970 for more info. * * * *

OOH LA LA Wild Passion featuring Cherry Produced by Satin & Silk Dance Factory Records (Holland) 136 BPM

Trancey hi-house bottom accents the seductive female chant and pretty strings on this techno-tinged progressive HiNRG offering. Should do well with fans of Pleasure Game and DJH featuring Stefy.

BAD MOOD Lonnie Gordon Produced by Black Box SBK Records (US)

With credentials like these, one would expect a much better lead single to preceed Lonnie's long-overdue American full-length debut album. The title becomes eerily prophetic, and we decided not to listen to this one more than twice lest it ruin our day. *

TRADITIONAL HINRG TOP 40 CHART

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6 - PAUL PARKER/With Or Without You b/w In My Wildest Dreams (ZYX) 124/129
    5 - BANANARAMA/More, More, More (London-UK) 120
    9 - NATALIE GRANT/Greatest Love Of All b/w One Moment In Time (ZYX-Germany)
    7 - BAD BOYS BLUE/I Totally Miss You Remix (ZOO/BMG) 125
                                                                 126/129
 5 15 - LAURA STEINMAN/Coming In & Our Of Your Life (Proto-UK) 131
 6 23 - WAIN L/Remember The Time (A Beat C-Italy) 134
 7 4 - HADDAWAY/What Is Love Remix (Coconut-Germany) 130
 8 14 - LOUISE/It Depends On You (Discomagic-Italy) 132
 9 12 - BEAUTY & THE DEEP/Captain Of My Heart (Logic-Germany) 119
10 16 - SHAFT/It's Been So Long b/w Jack Attack (Almighty-UK) 122/127
11 26 - BOYS BOYS BOYS/Emotions (Asia-Italy) 135
12 2 - DEEVOTION/Up Where We Belong (Ultraphonic-Germany) 122
13 -- - ABIGAIL/Constant Craving (Klone-UK) 130
14 -- - PAT & MICK/Hot, Hot, Hot (P&M/PWL-UK) 128
15 19 - KELLY/When You Tell Me That You Love Me (Loading Bay-UK) 120
16 17 - CHIP CHIP/Oh Guy (Asia-Italy) 130
17 1 - KDC featuring KELLY/What's In It For Me (Passion-UK) 127
18 11 - SARAH WASHINGTON/I Will Always Love You Remix (ZYX) 129
19 24 - DREAM GIRLS/When Will I See You Again Remix (Almighty-UK) 129
20 -- - THE TWINS/Tonight (Hansa-Germany) 128
21 -- - QUANTIZE/Heaven Must Have Sent You b/w Stay With Me (Passion-UK) 130/122
22 29 - CHYPNOTIC/When I Dream (Coconut-Germany) 121
23 3 - LES BLUE BELLES/Bang A Boomerang (Time-Italy) 135
24 37 - TAKE THAT/It Only Takes A Minute Remix (RCA) 125
25 8 - CROCODILE MARK/The One (Boy Records-Spain) 124
26 -- - D:REAM/U R The Best Thing (Sire) 126
27 34 - C.C. PETER/No Hard Feelings (Discomagic-Italy) 132
28 18 - PAUL PARKER/Wicked Game Remix (ZYX) 124
29 32 - K.D. LANG/Miss Chatelaine (Sire) 115
30 21 - SYBIL/When I'm Good & Ready (PWL-UK) 121
31 39 - BLUE SYSTEM/History (Hansa-Germany) 123
32 -- - NORMA SHEFFIELD/Love Me (A Beat C-Italy) 137
33 -- - ASIZ PROJECT Featuring C.C.Adams/People Have The Power (Delta) 130
34 38 - T.T. JACKSON/Shake You Down (Discomagic-Italy) 125
35 -- - LAURIE/Take My Heart Away (Time-Italy) 119
36 -- - MIDNIGHT SHIFT/Everlasting Love (Principal-UK) 125
37 -- - MORENA/My Heart & My Soul (Time-Italy) 142
38 25 - ABBACADABRA/Eagle b/w S.O.S. (Almighty-UK) 121
39 -- - BANANARAMA/Is She Good To You-CD Track (London-UK) 124
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40 -- - ERNEST KOHL/Save The Best For Last (Loading Bay-UK) 126

global directory

first cut

Ultra Naté is finishing up her next album, titled One Woman's vided!" Continuing Insumt: 'Very fierce" we re told. Well, it's ex-"boy" theme is the s go once again to the 'Deeper X Dub" as it Basement Boys and sevwritten by Ultra, including "Incredibly You" produced by B-Influence Show Mc produced by Soul Shock & Cut Father and How Long sproduced by Neilee Hooper: The set To Swing they did that also includes two somes written by Ten City The first single. You , should be out late June. Look for The album, which fee the album mid-to-Lite summer. One disclosed allourn highlight, how

Loneliness' So good Fierce Ruiling Diva back! Now on the Warner Bros -distributed The Mechanie Label with their A Great Man Once Saud EP. a "concept project" that features eight radically different mixes of Get Funky With Me The track samples a sowich by the recently deceased civil rights as IIVES Adam Clayton Powell One of the eight version features vocalist Sweet & Low carlinered or Philadelphia Di producer Josh Wink Contact Matt

ever, is the sublime

coustic cover of Boy

E. Silver at Silver Enter-

anment Group

212 900 4033

George - "I Specialize In.

mind your body and coursoul. Once again. C'hantal remms to deliver her moch-sampled mean-Richkal's Techno Trans Kore compilation are leased that gooldanned The Realm - The Realm (12.35) 'Over The Rainbow, Beyond the Realm with a rather beauteous eveball-rattling wal break by Laurie Caban and The Realm 92 which pounds away with

Gorgeous, say Peace Biscuit's Bill Coleman of Book Of Love s new Sire album. Love Bubble. Their hist single in tar too long is "Box Pop" the

chorus of which is very Bruce Weber Boxs united can never be dideeper into their popular chants tack, off ack off!" (more Blake Baxter than Book Of Love, but wel-video please!) and "Quiver" (something for the girls) off the Canch Corcalbum, Anywhore the single should be out now-muxes are by Mood

dub) and Josh Wink uncongruent but processing (2) breakbeat-techno) tures cover in by David Burn (as in Talking Heads) should be out late May, (See Media in the front of this issue for more on BOL's Ted Ottaviano s spin-off venture. Doubleplusgood featured on Sire's Aent Faces al-

Ahh-hah! Yes, that one and only foulmouthed feline. Miss Candy J rang up The First Cirt to make us all aware that she done been busy. She's just back from the UK after appearnces at London club Cafe Du Paris Palace Sev and Heaven and on MTV

and KISS-FM. She got herselt in illsom ded with Vinyl Solution (UK)-more traditional clean house stuff "she Now With Larry Heard and Raiphie Rosario wnting a tew cuts. First single is. This Life Don't Cry She also just wrote. Ell Be Your Oueen for Moi Re-

nee and yes then new Sweet Pussy Pauline track coming on Dark e leval have finally as

'Get Huh' record by the Ride Committee leaturns Roxy Get at Fondscoming releases from e legal in lude "Miss Tina by Miss Tina or fresh buch mack Ethyl Meatplow - MK --- x >it sousenasts -- nomes or dominance on the Sound Factory floor), "Nor Gonna Take It Dy Annette Taylor exposed can still catch singing her

heart out in the Times Sugare subway station) and Tunnel Trax . Deep In The Tunnel double 12" produced by Rocenrom Roman Ricardo Etition album, A.Man, A.

enne Roch and Kenny Krytell) Also scheduled is the label's first compila-Van And A Beeper-Three Years Later, with unreleased mixes of fall the records you missed out on," says president Feilx Ortiz

Without a doubt the CD set that will define the New York sound is theupcoming Tribal America presents . Declaration Of Independents Part 1 6-2 (A New York Inche Label House Compilation) The two-part senes, to be released June 29 and July 20 respectively, features a stellar selection of the current underground hits as well as proven New York nouveau classics. Taste: Wall Of Sound "Critical (Eightball), House Of Gyp-

sies 'Samba' (Freeze), Masters At Work "Gonna Get Back To You" (Esquire). The Look "Glammer Girl" (Sexy) Cashmore "Brighter Days" (Emotive) El Barrio To Charge" (Citi), Sub-Urban Soul "Domything" (Suburban) Ride Committee feat. Roxy "Get Huh" (e legal). Deep Voyage 1 Feel Love (Direct Hit), Storm Bryant "Love Sexy (Easy Street), Urban-

ized "Helpless" (Maxi). Lisa Angel 'Show Me' (Project X) and mo" "I hope to make this a senes. With the success of records like this, we'd like to take it to other ones. Detroit, Chicago, Miami London, Frankfun, Sass Tribul's Rob DI Stefano No. vinyl is to be releasedsiles of the Independents series is intended to sup

port sales of the individual records on their respective labels. Meantime, pick up the US release of the bassline orgy. Dub House Disco Volume 13-2-basically the greatest (full-length) hits of the UK's Guerilla label. From the UK's study Cowboy stable comes the

The Album Volume La

double-CD set pucked with 16 of the Libel's strongest 12" releases Hot little stompers by Secret Life The Aloof Charas Boomshanka and more, mate. Get thee to

your favonte importer Compilation mongers should also rack up. Tech nte DI Collection Volume If on the shining Canadian Hi-Bias label. Dedicated to their co-founder and producer Michael Christopher Ova who died of AIDS last year, the set includes past and poten-

tial unreleased classics including DJ's Rule -Move Your Body Z-Formation Beat It Christina Lorr "Dark As Night" and Too Taboo 'About Time' Contact. 416.614 1581 And while on the

Canadian classic tip, nail the warped remixes of that drugged-out wonder. "Erone Illusions" by Nick Holder on his own DNH Lihel Contact

416-287-3073 Pal Joey . Loop D'Loop Anthology 1990-1993 is here with 14 of his hirsfull-length versions on CD. Among them: "Party Time", "Spend The Night", "Mother's Day" and "Runaway". Contact:

718 786 8473 Speaking of brilliant, who s the idiot who forgot to include liner notes in Yello s fabulous Essentral Yellocompilation? The duo's James Bonddoes-K-while-cruisingthe Amazon-doing-theslow-mo-cha-cha-with-Brunhilde-while-also-adjusting-the-air-conditioning-sound is just too genius to, oops, lorget about a little history. Sure for each cut, the album to tle, credits, and year of release are listed, but that s stats, habe! For all those who missed the dark and delightful masterpieces from the minds of Dieter Meier and Boris Blank you should know that

piece called "Dead Car

"People will shoek!" Yello's Dieter and Bores nes 12, Issue 50), this began as an experimental film producer and TV repaintain, respectively, that their first collaboratact: 619.864.9700 tion after meeting in Zunch was a half bour





first LP. Solid Pleasure ton San Francisco's Ralph Records-same label as The Residents. 1980) was a hit on Manhattan's WBLS: that they provided theme music for Thlerry Mugler and Azzedine Alia runway shows: that they performed live at the Roxy in 1983, that recent albums heavily feature the amazing pipes of The Associates Billy Mackenzie that they wrote a song

specifically for legendary chanteuse Shirtey Bassey-The Rhythm Divine -for their One Second album; and that over their La views of partnership they've only duced seven stellar alburns including the last year's never-released inthe-US Baby: And those videos-art Art Liell you. Find it!

says Razomand's Joseph Watt of Da Mien scover of Cerrone's "Supernature" Out now on the sheet subsenntion-only remy service's Gridlock line (Senew version apparently squashes the original that still sounds so good. Con-Basscut - Woman In

The Shadows" on the excellent Consider This

(Pow Wow Leompilation has been re-recorded and remixed as the first single from this fabulous set. Remember Weeks &

Company No duh Well anyway, it was Richle Weeks and his disco morster, 'Rock Your World*, did-selling over 700,000? He also wrote somes for Instant Funk and fronted Reynald "Crazy Frenchman" Deschamps - CFM Band (who are now being disinbured by Instinct) Look for TMG s 'Virtual Reality' which he wrote and produced, coming on Rev-D Contact "18 "86 84"3

Lovely Dece-Lite are in the studio working on their third album for Flot tra. Fans should antiqupare a juscy new single as score as summer

Cartton formerly on ffrr London, is looking for a new deal Remember

*Do You Dream? Arthur Baker has new very sophisticited ven pazzy, very good Brooklyn Funk Essentials album

coming scon Debbie Harry s 1 Cun See Clearly', produced by Arthur Baker, should be out soon on Chroville, A new allbum is coming See her in Internieur Lookin good

Proceeds from the

sales of CC Adams "People Have The Power (Delta) will go to The (gay civil rights) March on Washington (April 25) and AIDS research Hailed by the label as the anthem for The March, it was produced by Philadelphia DI Billy Bures Aun't heard it yet, but power to you and CC Contact al 2322 5070 It's really true

Bezoesband 381 by Bezugsband 38 is an instrumental cover of "Flashdance"-on Media

(Italy). But do you can-Lastly, what infamous East Village drag queen recently graced the pages of rap bible. The sonn a -is a many Humann

Place Stamp Here

Delta Records 1206 Success Street Pittsburgh, PA 15212



IMPORTANT KEY DJ FEEDBACK

Name:
Address (if different):
Day Phone:
Club/Format:
Favorite Radio Station:
Record Pool:
FEEDBACK REPORT
Date Received:
Artist:
Title:
Favorite Mix:
DJ Opinion: Excellent Good Fair Poor Floor Response: Excellent Good Fair Poor
Rotation Potential Heavy Medium Light
DJ Comment/Suggestion:

Thank you for your time, interest and cooperation Musically,

Bill Bures

Producer, National Promotions Director

STATISTICAL UPDATES

As of June 30, 1992, the Centers for Disease Control and the World Health Organization report that:

- ** There are 501,272 cases of full blown AIDS world wide.
- ** Because many cases remain undiagnosed or unreported, the true number of persons with AIDS is probably about 2,000,000.
- ** There are 230,179 cases of full blown AIDS in the U.S.
- ** Women make up a little over 10% of cases nationally: 24,323
- ** Over 35% of these women (8,524), have contracted the virus through heterosexual contact.
- ** In the past two years the number of AIDS cases among 12-24 year olds is up 77%.
- ** There have been 152,153 deaths.

BREAKDOWN OF CASES IN ADULTS AND ADOLESCENTS:

**	Ages	Number	ΟÍ	cases
	under 13	3,898		
	13-19	872		
	20-24	8,911		
	25-29	35,584		
	30-34	54,713		
	35-39	50,809		
	40-44	33,329		
	45-49	18,594		
	50-54	10,256		
	55-59	6,278		
	60-64	3,603		
	65 & over	3,334		

** There are an estimated 1,000,000 Americans infected with HIV.

One out of every 250 Americans One out of every 100 Men One out of every 800 Women

** By the end of 1993, there will be between 390,000 to 480,000 cases of AIDS and 285,000 to 340,000 deaths in the United States.

LOS MIGUALABLES

LP 12-155 (ORFEON)



LOS INIGUALABLES

3 REYES

Hernando Avilés, Gilberto y Raul Puente

Este es uno más de los discos de larga duración que ORFEON está presentando para completar la serie de melodías que los Trea Reyes interpretan en aus voces triunfadoras. Puede aármarse que Hernando, Gilberto y Raul constituven hoy por hoy el trio más popular y rápidamente aceptado por ¿Ciguto de las grandes auditiencias.

Schorita, Alvas Mia, Te Odio y Te Quiero, El Libro de los Dioses y su más reciente laurel romanituco "Agabando" que brilla como sa corroma nais perfecta en ejecución vocal e instramental y que apensa acubado de salir al mercado ya implantó récorda de venta respetables. En el dioso surgen variadas cludes estas canciones ya djunas más que también figuran de manera prominente entre las destacadas del momento.

This is one more of a series containing the netodies that the mexican Trea Reyes have interpreted with annating success for the mexican audiences. It can be affirmed that they are now adays the most popular trio. Many of recent National Hit Parade songs appeared on stage first through their voices like "Vagalundo" which is a fine synthesis of the achievements that our contemporary mexican artists are already capable of

Lado 1

SEÑORITA (Bolero)
TE ODIO Y TE QUIERO (Bolero)
ALMA MÍA (Vals)
ASOMATE A MI ALMA (Bolero)
EL LIBRO DE LOS DIOSES (Bolero)
GOTA DE LLEVIA (Vals)

Lado 2

TESORO (Bolero)
VAMOS AL PARAISO (Bolero)
TODAVIA TE QUIERO (Bolero)
VAGABUNDO (Bolero Son)
QUE LASTIMA (Bolero)
CONFIADA (Vots)

HECHO EN MEXICO



Este disco está grabado con verdadera alta fidelidad, usando en el praceso de manufactura una técnica que hace posible el repuducir de 50 a 20,000 ciclos. Además, cónserva la brillantez y claridad original que da la sensación de tener a los artistas en su propis sala.



JULIO IGLESIAS

Interpreta lo Inolvidable

de

Mose Alfredo Jiménez

Agustín Lara

Porque estas qua ta vimillo III.

ous per las meches Se la chis an puro licerar Les no comis Se la chis an puro fomar via al numo cieto mi cia al ori su liantia ut la po etta Lia su muente la fua de

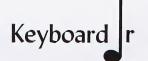
CUANDO VIVAS COMMINO

Demin ojos gras brojando ilanto a ma años astoy enabrorado tango el pelo completiemante blanco, pero voy ha seca pusando de mi pasado y te voy à queste como tun o ha questo, ya vestifa gua sua a aprender, pusado inguando insignamente.

ELISTRE TUE POS

AME ON ORIGINAL ISCOS COLUMNA DE oducto Centroamericano hecho en Gua DISCOS LATINOA PRIOANOS S.A.









- Almost every one gives him the eredit for reforming the opera.
- Romantic art songs were numerous among his compositions.
- 8. During the early nineteenth century, he
- was generally considered the greatest composer.
- Just remember the principal Impressionistic composer.
- Russia contributed to the world this fine modern composer.

B. Match the Composition with its Composer

- 1. The Planets
- 2. The Trout
- 3. Messiah
- 4. Eminor Violin Concerto
- 5. Rhapsody in Blue
- 6. Afternoon of a Faun
- 7. Military Symphony
- 8. O magnum mysterium

- a. Haydn
- b. Handel
- e. Gershwin
- d. Debussy
- e. Victoria
- f. Holst
- g. Sehubert
- h. Mendelssohn

C. Match the Person with his Specialty

- 1. Dave Brubeck
- 2 The Greeks
- 3 Victoria
- 1. Gluck
- 5 Haydn
- 6. Schubert
- 7. Handel
- 8. Mendelssohn
- 9. Richard Strauss
- 10. Debussy

- a. Tetraehords
- b. Opera
- c. Oratorios
- d. Jazz
- e. Motets
- f. The Symphony
- g. Wordless Songs
- h. Program Music
- i. The Art Song
- j. Impressionism

D. Match the Word with its Definition

- 1. Tetrachords
- 2. Goliards
- 3. Troubadours
- 1 Motet
- 5. Concerto grosso

- n. Singers of noble rank
- b. A sacred choral form
- c. Small body of strings against a larger one
- d. Four-tone scale
- e. Vagabond students

Quiz prepared by Edward F. Gilday, State Teachers College, Lowell, Massachusetts

FREEDOM AND THE AMERICAN ARTS:



"Man is that creature who is constantly in search of himself"

Ernst Cassirer 1874 1945



"Freedom and Responsibility are two ends of the same staff"

Robert J Blakely

JAZZ AND ABSTRACT EXPRESSIONISM

A UNIT OF STUDY FOR USE BY

TEACHERS OF THE HUMANITIES

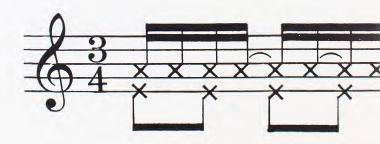
SOCIAL STUDIES, ENGLISH

ARTS AND MUSIC

BY GRACE LACY

DIRECTOR OF CUE
NEW YORK STATE EDUCATION
DEPARTMENT







STAN KENTON

Copital Records Photo



LONG $33\frac{1}{3}$ PLAY

R

Watching Xavier Cugat standing before his orchestra griming happily and energetically shaking maracas while his men pound out a savagely rhythmic rumba behind him, it is hard to picture the same ans onffully playing a violin accompaniment while the world's greatest tenor sings a concert aria, And yet that is how Cugat, America's rumba king, began his eareer — as accompaning artist to Enrico Carusa.

LPT

8

It began quite a number of years ago in Cugat's native Barcelona, Spain, where he was born in 1900, of a noble Spanish family. After receiving his musical education in some of the finest conservatories in Europe, Cugat was playing the violin in Barcelona when Caruso happened to hear him. The result was an invitation to come to America and tour with the great singer.

The arrangement lasted for five years, during which time Cugat toured the whole country with Caruso. During the many hours they spent on trains, between concert engagements, they discovered they shared a love of sketching and an uncommon talcut for it. Caruso's innoronmut carieatures of friends and eelebrities, dashed off on odd scraps of paper in rare intervals of relaxation, are famous. Today, the cartoous of his "papil," Navier Cugat, are even more famous. Cugat's first completed sketch, a merciless caricuture of Caruso, amused the singer mightily.

So it was natural that when Caruso's untimely death ended the association, the young Cugat took to cartooning, on the staff of the Los Angeles Times. Unfortunately, as "Cuzie" himself points out:

"When the Los Angeles Times tell you to be finmly by tomorrow morning 10:30, I can't do it, so I quit cartooning and start this little band of seex man only. I had never been in dance hall before and we play only the roomba from Cuba. Lopez, Coleman and other had played the roomba but dut was way too soon. Den you had to throw your partner in the zeiling and get a bandanma. When we start, years ago, they all look at us like we are a bunch of wild animals. They only let us play relief to those beeg name layab."

But not for long. The suave, continental

Cugat tamed the jungle exuberance of the rumba to something Americans could and would dance. Beginning at Los Angeles' famed Cocoanut Grove, the Cugat band was soon being booked at the nation's most distinguished hotels and right spots, where it proceeded to break attendance records and be invited back year after year by delighted managements. Cugat returns yearly to New York's swank Waldorf-Astoria Hotel, and there is no record of any dancer being inspired by his musie to throw his partner "im" the "weiline"— with or without a bandanna.

Almost single-handed, Gugat introduced and popularized the rumba in America, along with the tango, the conga, and the samba. For his services to Latin American music, this Spanish-born gentleman has been decorated by grateful governments south of the Rio Grande. Gugat has made many tours with his band through South America, and is an eager and serious student of its folk music, which he is tireless in popularizing in this country.

In recognition of his premier position among leaders of bands that play Latin American music, Cole Porter wrote for him the immortal "Begin the Beguine." Cugat himself is a composer, and one of his earliest hits, "My Shawd," is included in this collection. The other favorite rumbus Xavier Cugat plays are: "La Bomba," "The Lady in Red," "Estrellita," "Green Eyes," "Perdon," "Silhoenev," and "Havana's Callina Me."

L 6121 DANCE DATE with

XAVIER CUGAT

DANCE DATE with XAVIER CUGAT

and his Orchestra

Medley No. 1: I Am A Bum • Night Must Fall • Cariberia • Si Si Senor Medley No. 2: Para Que? • Un Poquito De Tú Amor • You Can In Yucatan • Rio La Yagua

With the introduction of Long Playing Records, it at hast became possible to fit the record to the music: 7-inch 33 1/3 LP records for pop hits, 10-and 12-inch LP records for longer works. And so it hecame possition is an earlier uninterrupted dance set on one sidetion of the second to the second property of the citing Dance Date section; precorded for Long Playing Records to bring into your bome the continuing plasmos of dance music exactly as it is heard in

Each of these records contains two uninterrupted and played for dancing. Each dance set lasts approximately fifteen minutes, the length of a regular set at dance. Only on Long Playing Records is this possible, and only on Long Playing Records is the music reproduced with the same sharp attack, brilliant clarity and exciting precision of a live performance. Now, instead of confining your home dancing to the three-minute segments of conventional records, you can enjoy uninterrupted music for the full length of a regular set on Columbia Dance Date Long Playing Records.

Dance Date records now available include dance dates with Les Brown and his Orchestra (CL 6123), Tony Pastor and his Orchestra (CL 6122) and Hal McIntyre and his Orchestra (CL 6124).

Other popular music recorded especially for presentation on Long Playing Records includes East Side Rendervous, two uninterrupted piano mediles of favorite songs by Bernel Leighton (CL 6112); Cocktail Time, a group of intimate settings of songs by The Dell Trio (CL 6101); Duke Ellington's exciting Liberian Suite (CL 6073); and "Summer Sequence" by Woody Herman and his Orchestra, included in Sequence In Jazz (CL 6026).

In addition, there are the delightful Columbia Dance Parade records, each containing the equivalent of eight classic dance arrangements by your favorite orchestras. These collections, designed for Long Playing Records, have been assembled to give a faceinating and tuneful cross-section of the greatest work of America's too dance orchestras.

HARRY JAMES DANCE PARADE including Flash • Back Beat Boogle • Record Session • Crazy Rhythm, etc. CL 6088

KAY KYSER DANCE PARADE including Who Wouldn't Love You • Say It Isn't So • The Old Lamp-lighter, etc. CL 6061

LES BROWN DANCE PARADE including I've Got My Love To Keep Me Warm • Lover's Leap • Dardanella, etc. CL 6060

DORSEYLAND DANCE PARADE (Jimmy Dorsey) including Johnson Rag • That's A Plenty • Charley, My Boy, etc. CL 6114

TONY PASTOR DANCE PARADE
including Indian Love Call • My Mammy • Gonna Get A
Girl • The Sheik Of Araby, etc. CL 6070

Girl • The Sheik Of Araby, etc. CL 6070 DICK JURGENS DANCE PARADE

including Cecilia • When You Were Sweet Sixteen • Ragtime Cowboy Joe • Elmer's Tune, etc. CL 6072
RAY NOBLE DANCE PARADE

including The Very Thought Of You • Linda • It Might As Well Be Spring • Cherokee, etc. CL 6065 FRANKIE YANKOVIC DANCE PARADE.

including Yankovic Polka • You Are My One True Love • Milwaukee Polka • The Girl I Left Behind, etc. FL 9505 CLAUDE THORNHILL DANCE PARADE

including Snowfall • Autumn Nocturne • A Sunday Kind of Love • Night And Day, etc. CL 6050 WOODY HERMAN DANCE PARADE

including Bijou • Caldonia • Happiness Is A Thing Called Joe • Apple Honey, etc. CL 6049

BENNY GOODMAN DANCE PARADE—Volume I including Jersey Bounce • A String Of Pearls • Why Don't You Do Right • Oh, Baby!, etc. CL 6048

BENNY GOODMAN DANCE PARADE—Volume II including After You've Gone • Perfidia • Honeysuckie Rose • Let's Dance, etc. CL 6100

FRANKIE CARLE DANCE PARADE
including Carle Boogie • Sunrise Screnade • Sweet Sue—
Just You • Penguin At The Waldorf, etc. CL 6047
GENE KRUPA DANCE PARADE

including After You've Gone • Opus No. 1 • Wire Brush Stomp • Body And Soul, etc. CL 6066 COUNT BASIE DANCE PARADE

including Avenue C * Rambo * Stay Cool * Goodbye Baby * Wild Bill's Boogie, etc. CL 6079 EVERYBODY POLKA!

including polkas by Frankie Yankovic, Ed Swierad, The Babe Wagner Band, Rudy Sindell, Walt Solek, Chester Budny and Adam Nowicki. CL 6116

(Lp) RECORDS

CAROPHON



HOIRS PIERRE BAIDA & CO.

34. RUE MOUSKY. LE CAIRE (EGYPTE)



CAROPHON



HOIRS PIERRE BAIDA & CO.

34. RUE MOUSKY, LE CAIRE (EGYPTE)





VAYA CON DIOS

"EICLUSIVE TADOCHARK OF COLUMBIA RECORDS INC

and other hits—y otras favoritas

trio los panchos

lo dudo

vaya con dios

mar y cielo

anna

obsesion

la ultima copa desamparada

ladrona de besos

borten

CL 6276

VAYA CON DIOS

and other hits

Vaya Con Dios Lo Dudo Obsesion

Anna Mary Ciolo Desamparada Ladrona de Besos

TRIO LOS PANCHOS





Trio Los Panchos

Vaya Con Dios Trio Los Panchos

The music of the Trio Los Panchos is gentle and sinuous, or bright and lively, depending on their mood, and their moods are as varied and expressive as anyone could wish. Whether the listener knows cielo from nada is unimportant: the language of the Trio is in its rhythms and melodies, not in its words. The collection heard here represents some of their newest and most ingratiating music. a group of eight favorites from their repertoire that shows as clearly as anything the tightly-woven fabric of their arrangements, the soft attraction of their voices, and the delightful authenticity of their stylings.

Two Mexicans, Chucho Navarro and Alfredo Gil, and one Puerto Rican, Iulio Rodriguez form the Trio Los Panchos. All three of them left their native lands to find work in New York, and, meeting there, determined to join forces. In 1944 they made their debut over the Columbia Broadcasting System, and were so successful that they went on to appear in theaters and night clubs throughout North and Latin America, Signed to record for Columbia Records, they found that the records travelled ahead of them. creating a waiting public for their delicious melodies. Since their debut, the artists have made many broadcasts for special beaming to Latin American receivers, and have a popularity that covers the whole hemisphere.

For almost the first time on records the Trio Los Panchos here presents a tune that is not strictly speaking, of Latin American origin: Anna. However, this selection, from the popular Italian film. is definitely Latin in intent, and makes a superlative exercise for the talents of the Trio. Among the others, the title tune is perhaps the best-known, coming from a lengthy stay on the Hit Parade, and possessing that unique blend of sweet sadness and controlled fire that is a specialty of the Trio. Other favorite melodies here again and again display the talents of these three fortunate musicians, and serve to explain the immense popularity they enjoy among North and Latin Americans alike.

Other Columbia Records by Trio Los Panchos:

Boleros Selectos: Royito de Luna * No Me Quieros Tonto * Sin Un Amor * Un Siglo de Ausencio * Amor de lo Colle * Sin Ti * Moldito Corozon * Sin Remedio. "Lp" CL 6253

Conclones Del Corozons Besome Mucho * Perfidio * Aquellos Ojos Verdes * Mario Eleno * Quierme Mucho * Solomente Uno Yez * To Quiero Dijiste * Amer. "Lp" CL 6220 * 45 Set B-313

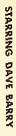
Ritmos Tropicoles: Que Sobes Tu * Lo Voco * Hosto Manona * Berlovento * Flor

de Azolea • Conto Moreno • Leyenda de los Volcones • El Burro Socorron. "Lp" CL 6305

Los Ponchos Fovorites: Negrito * Mi Borinquen * Locuro de Amor * No Me Ofendos * Punto Finol * Pobre Guojiro * Princeso de la Noche * Gallegvito. "Lp" CL 6309

Boleros Selectos, Vol. 2: Egoisto • Almo de Negro • Cito Escondido • Nado • Mi Vidito • Mexico • Volveros • Pecado. "Lp" CL 6316

COLUMBIA RECORDS, The World's Largest Library of Long (LP) Playing Records





KEY records



presenting DAVE BARRY, in the satirical monolog

"DO-IT-YOURSELF PSYCHIATRY"

written and directed by Vick Knight recorded in Hollywood in Maximum Hi-Fi

A consistent show-stopper on three continents, DAVE BARRY is perhaps best-known in his native America for his convulsive routines on such coast-to-coast air extravaganzas as Ed Sullivan's TOAST OF THE TOWN, The PERRY COMO SHOW and The COMEDY HOUR. Frequenters of the blue chip supper clubs have seen him starred at CIRO's, Hollywood, The CHEZ PAREE, Chicago and La MARTINIOUE, New York. Dave had a feature role in "LADIES OF THE CHORUS" with Marilyn Monroe; was a hold-over smash at London's PALLADIUM; and was the first of the contemporary stream of American entertainers to be called to Australia for a return engagement. Small-fry will know Dave for his Bugs Bunny, Sylvester The Cat, Daffy Duck and Tweety Pie characterizations in Simon & Schuster's excellent LITTLE GOLDEN RECORDS. Dave is married to the former Ginny Wayne, who passed up a promising vocal career to become Mrs. Barryand sing Jullabies to four fine sons. The idea for DO-IT-YOURSELF PSYCHIATRY was born at an altitude of 23,000 feet in a Oantas Super Constellation, somewhere between Canton Island and Nandi, Fiji. "Vick and I are still high on it," says Dave, "and we hope you are too."

KEY EP-514. Copyright 1956, KEY RECORDS, Hollywood 46, California. Cover design and drawing by John Martin Gilbert. Mastered by Ted Kloba. Processed by Capitol. Pressed by Monarch. Technical Direction by Will Scott.

Cover lithography by Koltun Brothers. Production co-ordinated by Elma Greer.



COLUMBIA? RETAILER

Vol. 1 No. 7 Published by Columbia Records, a Division of Columbia Broadcasting System, Inc., 799 Seventh Avenue, New York 19, New York



NEW MASTERWORK

BRAHMS
THE COMPLETE STRING QUARTETS
(also Haydn: Quartet in E-Flat Major, Op. 33, No. 2)
THE BUDAPEST STRING QUARTET
"Lp" Set SL-225 (two records)

"TO SET SI-225 (WO TEODORS)

RACHMANINOFF

THE BELLS, Op. 35

THE PHILADELPHIA ORCHESTRA, EUGENE

ORMANDY, Conductor, with FRANCES YEEND,

Soprano; DAVID LLOYD, Tenor; MACK HAR
RELL, Bartione, and the TEMPLE UNIVERSITY

CHOIR, ELAINE BROWN, Director

RACHMANINOS.

ISLE OF THE DEAD, Op. 29
THE PHILADELPHIA ORCHESTRA, EUGENE
ORMANDY, Conductor

"Lp" ML 5043

MOZART: SONATA IN D MAJOR FOR TWO
PIANOS (K, 448)

MOZART: THEME AND VARIATIONS FOR
PIANO FOUR-HANDS (K, 501)

SCHUBERT: FANTASIA IN F MINOR FOR

PIANO FOUR-HANDS, Op. 103 SCHUBERT: ANDANTINO VARIE FOR PIANO FOUR-HANDS, Op. 84, No. 1 ROBERT and GABY CASADESUS, Duo-Pianists

ROBERT and GABY CASADESUS, Duo-Pianist "Lp" ML 5046

JANACEK CONCERTINO RUDOLF FIRKUSNY, Piano, and the PHILA-

DELPHIA WOODWIND QUINTET with assisting artists

MLADI (Youth Suite, 1924)
THE PHILADELPHIA WOODWIND QUINTET with LEON LESTER, Bass Clarinet "Lo" ML 4995

MEHUL: TIMOLEON—OVERTURE MEHUL: LE TRESOR SUPPOSE—OVERTURE GRETRY: AIR DE BALLET MEHUL: LE CHASSE DE JEUNE HENRI—

OVERTURE
BOCCHERINI: OVERTURE IN D MAJOR
BRAHMS: TRAGIC OVERTURE, Op. 81
BEETHOVEN: CORIOLAN OVERTURE, Op. 62

BEETHOVEN: CORIOLAN OVERTURE, Op. 62 ROYAL PHILHARMONIC ORCHESTRA, SIR THOMAS BEECHAM, Bart., Conductor "Lp" ML 5029

BOCCHERINI QUARTETS: in B Min

QUARTETS: in B Minor, Op. 58, No. 4 · in B-Flat Major, Op. 1, No. 2 · In E-Flat Major, Op. 40, No. 2 · in E-Flat Major, Op. 58, No. 2 NEW MUSIC QUARTET "Lp" ML 5047

AN EVENING OF ELIZABETHAN VERSE AND ITS MUSIC

W. H. AUDEN and the NEW YORK PRO MUSICA ANTIQUA directed by NOAH GREENBERG "Lp" ML 5051

NEW

ALBUMS

SWEET LITTLE JESUS BOY MAHALIA JACKSON with Orchestra under the direction of Sid Bass - Silent Night, Holy Night - No Room at the Inn - 0 Little Town of Bethlehem - The Holy Babe - Joy to the World! - 0 Come, All Ye Faithful - Go Tell It On the Mountain - White Christmas - I Wonder as I Wander - Sweet Little Jesus Boy - "In" CI 702 - Extended Play Set B-702

"Lp" CL 702 • Extended Play Set B-70 ON STAGE with HERB SHRINER

"Lp" CL 774 • Extended Play Set B-774 \$64,000 JAZZ

Sod-JOUN JACZ
Honeysuckle Rose—Benny Goodman · Ain't Misbehavin'—Louis Armstrong · I'm Comin' Virginia—Eddie Condon · One O'Clock Jump —Harry James · How Hi the Fi-Buck Clayton -1 Let a Song Go Out of My Heart—Duke Elling-ton · A Fine Romance—Dave Brubeck · The Shrike—Pete Rugolo · Perdido—Sarah Vaughan · Let's Get Away from It All—Kai Winding and J. J. Johnson · Laura—Erroll Garner · Mulligan Tawny—Woody Herman "Lo" C. I. 77. Extended Play Set B J77.

THY KINGDOM COME
Orchestra and Chorus conducted by Harriss
Hubble with Ray Middleton, Narrator. All Hail
the Power of Jesus Name · Fairest Lord Jesus
- 67th Psalm · In Christ There Is No East or
West · Steal Away · Jesus Shall Reign · Blest
Be the Tie That Blinds · God Of Ur Fathers,
Whose Almighty Hand · Lead On, O King
Eternal · Lead, Kindly Light · St. Paul's Letters
to the Corinthians, 1:13 · Go Down Moses ·
Battle Hymn of the Republic

"Lp" CL 759 • Extended Play Set B-759
MESSAGE FROM HAMBRO

THE LENNY HAMBRO QUINTET

I Get a Kick Out of You • The Lonely One •
Moon Slippers • Easy to Love • Hoof Beats •
Slave Girl • Moonlight Becomes You • Heat
Wave • Imagination • Message in Minor •
Thanatoosis

"Lp" CL 757 · Extended Play Set B-757



(continued from page 2)

Commons, where no recordings are permitted. The Murrow researchers, and archivists of C.B.S. and B.B.C. have since then turned up instances where almost all these famous speeches were repeated by the Prime Minister under circumstances which permitted recording. The "blood, toil, tears and sweat" speech, which many Americans vividly remember having heard, despite the facts, was picked up from the Lord Mayor's Day luncheon, November 10, 1942, in a slightly altered version. It is, of course, included here, with almost every other famous declaration by the British statesman.

A generous picture package illustrating Churchill's life is included with the record which, incidentally, is a version authorized by Sir Winston himself. The net result is a must purchase for all the millions of Winnie's American admirers.

Eisenhower, Roosevelt, and Chamberlain are also heard in short excerpts in addition to the voice of Churchill and the narration of Murrow. The record, Masterworks "Lp" ML 5066, will retail at list price of \$5.95.



SOUND ENTERPRISES

- "THE WORLD IN STEREO" -5539 SUNSET BOULEVARD HOLLYWOOD 28, CALIFORNIA HOllywood 7-5147

JUST JOY

JOY NEGAL

Accompanied By

MIKE NEGAL AND HIS ORCHESTRA

STEREO Side 1



JJ 599-A 331/3 RPM

1. MEDLEY A

Too Marvelous For Words; My Blue Heaven; I Can't Give You Anything But Love; Pennies From Heaven; Singing in the Rain; Up a Lazy River

2. MEDLEY B

San Francisco; Manhattan; Where Or When

3. MEDLEY C

Darktown Strutters Ball; Bye Bye Blackbird; Bill Bailey; Momma Don't Allow; When the Saints Go Marching In

JUST JOY

JOY NEGAL

Accompanied By

MIKE NEGAL AND HIS ORCHESTRA

STEREO Side 2



JJ 599-B 331/3 RPM

- 1. Quando Calienta Ul Sol; 2. Snow Bird; 3. Hold Me Close;
- Come Prima;
 Absence Makes the Heart Grow Forder;
 Hava Nagila;
 El Condor Pasa

Instrumentation: MIKE NEGAL (drums);
PETE DENNETT (organ); COLIN LIMBER (piano);
SERGIO BAJADE (guitar); LOY B. SAJOL (bass)



l .I.Z. livin Ina Zone

SIDE A

33 1/3 RPM **DFO10**





1. Don't Want You

X. Cody/J. Williams Guitars by L. Johnson/I. Batiste

Produced by X. Cody for X World Entertainment

2. Instrumental

3. A Cappella

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Check us out on the Web at http://dpcol.iz.juma.com



l.I.Z. livin Ina Zone

SIDE B

33 1/3 RPM DFO10





1. Can't Explain

X. Cody/E. Lumpkin/B. Antione
Produced by X. Cody for X World Entertainment
*Silent Assassins ASCAP

2. Instrumental

3. All Your Love

X. Cody/E. Lumpkin/J. Williams Guitars by I. Batiste

Produced by X Cody for X World Entertainment

Executive Producer: Phat Traxx Recording Studio.
Wet Diaper ASCAP/Explosive Muzik BMI/Pay Ya Dues, BMI.
All songs recorded and mixed at Phat Traxx Spfidi, MA.
Distributed by D.F.O. Record Group Inc. 413-739-9525
Manufactured and printed by
Disc Makers, Pennsauken, NJ, U.S.A.



sonrise

Side 1 102369



STEREO

- 1. Mighty Clouds Of Joy
 - 2. One Tin Soldier
 - 3. Tell It All
 - 4. Sing Together
 - 5. I Believe In Jesus

GOSPEL DIVISION OF MUS I COL, INC., COLUMBUS, OHIO



sonrise

Side 2 102370



STEREO

- 1. Bright New World
 2. Swing Low
- 3. If Jesus Came Today
 4. Put A Little Love In Your Heart
 - 5. Jesus Medley

COSPEL DIVISION OF MUSTCOL, INC., COLUMBUS, OHIO

MOTOWN DJ COPY

"JOYSTICK" DAZZ BAND

6084ML SIDE ONE



6084MLA Mixed by F. Byron Clark

- 1. TO THE ROOF (R. Andrews, B. Harris, K. Harrison) (5:25)
- 2. JOYSTICK (B. Harris, E. Fearman) (5:20)
- 3. SWOOP (I'M YOURS) (R. Andrews, N. Chancler) (5:00)
- 4. UNTIL YOU (I. Wiley, Jr. E. Fearman, K. Pettus) (3:55)

Associate Producer: Bobby Harris Produced By Reggie Andrews ® 1983 Motown Record Corporation Distributed in the United States By MCA Distributing, Inc.

MOTOWN DJ COPY

"JOYSTICK" DAZZ BAND

6084ML Side Two



6084MLB Mixed By F. Byron Clark

- 1. ROCK WITH ME (K. Harrison, B. Harris) (4:40)
- 2. STRAIGHT OUT OF SCHOOL (S. Martin, E. Fearman K. Pettus) (4:36)
 - NOW THAT I HAVE YOU (R. Andrews, N. Chancler) (5:15)
- LAUGHIN' AT YOU (S. Cox, B. Harris) (3:55)
 T. MATA (INSTRUMENTAL) (B. Harris) (1:50)

Associate Producer: Bobby Harris Produced By Reggie Andrews P 1983 Motown Record Corporation Distributed in the United States By MCA Distributing, Inc.

K-ARK RECORDS

GREENBO VALLEY SOUND

331/3 RPM



Record No. K #6032 Side 1

- 1. SLICK PICKIN CHICKEN-1:23
- 2. MOTHER EARTH-2:33
- 3. RAILWAY STATION IN LIFE-2:06
- 4. EVERYBODY'S TALKING BUT NOBODY'S LISTENING
- 5. CHAPTER OF TIME-3:10
 - 6. EYES OF FAITH-2:23

728 16th Ave. So., Nashville, Tenn.

K-ARK RECORDS

GREENBO VALLEY SOUND

331/3 RPM



Record No. K #6032 Side 2

- 1. RIVER OF HOPE-3:50
- 2. ISOLATED HOLLOW-2:42
- 3. IF YOU CAN'T BEAT 'EM JOIN 'EM-2:37
- 4. DREAM OF PEACE-3:33
- 5. TRINITY-2:38
- 6. PLEASE DON'T GO-2:08

728 16th Ave., S., Nashville, Tenn.

STEREO GOLD AWARD

UP UP AND AWAY HITS BY JIM WEBB SOUL SYMPHONY

GA-18-A



33 1/3 RPM

- I. UP UP AND AWAY (Webb)

3. CARELESS LOVE
(Arr. L. Muller-R. W. Lowden)
4. WICHITA LINEMAN
(Webb)
5. SHENANDOAH
(Arr. L. Muller)
CORD

BY
HADDON
RECORD

STEREO GOLD AWARD

UP UP AND AWAY HITS BY JIM WEBB SOUL SYMPHONY

GA-18-B

33 1/3 RPM

- I. MAC ARTHUR PARK (Webb)
- 2. GALVESTON

3. HAPPY SONG
(Redding-Cropper)
(Redding-Cropper)
4. WEBB OF THE BLUES
(Arr. L. Muller)
5. HONEY
(Russell)

BY HADDON RECORD

YOUNG

Ralph Carmichael and The Young People

SIDE 1



33 ½ rpm

1. IT'S THE YOUNG LIFE (Cole/Carmichael) 3:40

2. SEARCHING QUESTIONS (Carmichael) 4:23

3. MY LITTLE WORLD (Carmichael) 3:17

4. THE GIVING SONG (Carmichael) 3:26

5. NATURAL HIGH (Carmichael) 2:33 (Copyrighted by Lexicon Music, Inc. - ASCAP)

LS-5533-LP (SZB - 3011)

LEXICON MUSIC, INC. WACO, TEXAS

YOUNG

Ralph Carmichael and The Young People

SIDE 2



33 1/3 rpm STEREOPHONIC

- 1. HE'S EVERYTHING TO ME (Carmichael) 3:10 2. THE NEW 23RD (Carmichael) 2:13
- 3. GET MYSELF TOGETHER (Carmichael) 2:55 4. A NEW MIND (Carmichael) 3:10
 - 5. NO GREATER LOVE (Carmichael) 3:02
- 6. HE'S THERE WAITING (Carmichael) 3:35 (Copyrighted by Lexicon Music, Inc. - ASCAP)

LS-5533-LP (SZB - 3012)

LEXICON MUSIC, INC. WACO, TEXAS

The Speeches that Stirred America

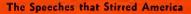
SPIRO T. AGNEW

- 1. Introduction/'Effete Snobs', Student Unrest, Demonstrations/The Media/'Silent Majority'
- 2. TV Networks/TV and Newspaper Media
- 3. Foreign Policy, Vietnam, Economy, Democrats
- 4. Youth, Hippies and Yippies, Draft Dodgers



Podium 72-A

PODIUM



SPIRO T. AGNEW

- Campus Violence, Yale University/ 4 Days after Kent State
- 2. News Media/Golf: the Stock Market
- Crime, Violence, 'Radical-Liberals', the 'Silent Majority', School Bussing, Law and Order



4. 'Come-Latelies', 'Elitism'

Podium 72-B

PODIUMRECORDS

DESTI® RECORDS

JIMMY KAYS "NEVER MORE THAN TODAY"

SIDE ONE DT-1001A 611049XA



STEREO 33 1/3 rpm

- 1. NEVER MORE THAN TODAY-5:07
- 2. FIFTH STREET-2:44
- 3. CARNIVAL COWBOY-2:41
- 4. PAPER BAG SONG-2:36
- 5. I WONDER-3:55
- © 1986 ALL SELECTIONS

PERFORMANCE CLEARANCE-BMI

DESTI® RECORDS

JIMMY KAYS "NEVER MORE THAN TODAY"

SIDE TWO DT-1001B 611049XB



STEREO 33 1/3 rpm

- 1. MR. MUSIC-3:41
- 2. FIRE IN THE HOLE-3:42
- 3. THE BUTTERFLY-3:07
- 4. PITY THE FOOL-2:25
- 5. THE PEANUT BUTTER KID-3:11
- 6. PICKED UP/PUT DOWN-2:45
- © 1986 ALL SELECTIONS

PERFORMANCE CLEARANCE-BMI

RAUNCHY SOUNDS



Stereo



SHL 32011 SIDE 1

- 1. STORMY MONDAY BLUES (Walker)
- 2. COASTIN' (McVoy; Arnold)
- 3. COTTON SACK (McVoy)
- 4. HONEYSUCKLE (Arnold)
- 5. LAZY WALKIN' (McVoy)
- 6. PEEPIN' IN (McVoy)

THE HI-TONES

(SLH 520)

Made to U.S.A.

RAUNCHY SOUNDS



Stereo

SHL 32011 SIDE 2

- 1. RAUNCHY (Justis; Manker)
- 2. BROWN GRAVY (McVoy)
- 3. SMOKIE—PART 2 (Black)
- GREEN ONIONS (Jones; Cropper; Jackson; Steinberg)
- 5. TUFF (Cannon)
- 6. HELLO THERE (Arnold)

THE HI-TONES

(SLH 521)

Made In U.S.A.



I Believe in Jacksonville

SIDE 1



WOIK-88

Look At Jacksonville The Town That We Call Home On Our Way Such A Lovely Lady Doin' The Town Up Right Jacksonville... Town Of My Dreams

"I BELIEVE IN JACKSONVILLE"

"I BELIEVE IN JACKNONVILLE"

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Tape Corporation 120635 Ackley States



I Believe in Jacksonville

SIDE 2



WQIK-88

Celebrate is a Doug Yoder A.
All rights rese
in whole
of ap We Belong Together Jacksonville Blues Ready To Fly A Place In My Heart

20635 Acklen Hutton is a Doug Yoder AMR Record & Tape Corporation promotion. All rights reserved. Unauthorized reproduction



CARMILLE RECORDS

SAMMY STEVENS and THE EPHESIANS



HE PUT SUNSHINE IN MY LIFE

1.	AIN'T HOW LONG	3:23
2.	LOVED ONES	3:11
3.	TOUCH SOMEBODY'S LIFE	6:26
4.	HE PUT SUNSHINE IN MY LIFE	3:27



CARMILLE RECORDS

SAMMY STEVENS and THE EPHESIANS



854B

HE PUT SUNSHINE IN MY LIFE

1.	PUT CHRIST FIRST IN YOUR LIFE	3:07
2.	GOD IS REAL	3:15
3.	LORD, I NEED YOU	4:57
4	WORKING ON THE BUILDING	2:45

If U Can't Learn 2 Love Her

FROM THE ALBUM "A LOVER & A FRIEND"



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A Side

PRODUCED AND WRITTEN BY:
TERRANCE T
AND
FLEM BROWN

TERRANCE

If U Can't Learn 2 Love Her

FROM THE ALBUM "A LOVER & A FRIEND"



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B Side

PRODUCED AND WRITTEN BY:
TERRANCE T
AND
FLEM BROWN

TERRANCE

ADY RECORDS

WEÖRES SÁNDOR

VERSEIT MONDJA

- 1. Öskori motívum
- 2. Song
- 3. Magyar népdal-variációk

AROP 107-A



- 4. Rock and roll
- 5. Hegyi táj
- 6. Ablak az éibe
- 7. Nehéz óra
- 8. Scherzo
- 9. Salve Regina
- 10. A kö és az ember
- 11. Gyerekdalok
- 12. Dob és tánc 13. Valse triste
- 14. Barbár dal
- 15. Ars poetica

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> Published by Occidental Press P.O. Box 1005, Washington, D.C. 20013, USA

ADY RECORDS

ILLYÉS GYULA VERSEIT MONDJA

AROP 107-B



- 1. Ozorai példa
- 2. Haza a magasban
- 3. óceánok
- 4. Áldozat
- 5. Bartók
- 6. Széchenyi hidja
- 7. Egy mondat a zsarnokságról

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Published by Occidental Press P.O. Box 1005, Washington, D.C. 20013, USA

KING DAVIS RECORDS

Subsidiary of King Davis Productions Inc.
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B. T. EXPRESS COVER GIRL 3:53 (RADIO)

Writers: H. King-K. Robinson-K. Grady
Published by: Gun House-BMI—Crystal Eyes Music-BMI
and Kid-Wiz-BMI

SIDE A STEREO 45 RPM



P 1985
King Davis Records
Reg. U.S. Pat. Off.
KD-3661-A

★ King Davis Records ★

Producers: Heavy Scene Prod. by H. King-K. Robinson For King Davis Prod. Inc.

Remixed by D. Dixon, J. Sabatel & J. Windslow 212-925-1238 201-442-5290

> Distributed Nationally By Fastfire Records 220 E. 42-St., N.Y.C.

KING DAVIS RECORDS
Subsidiary of King Davis Productions Inc.
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B. T. EXPRESS COVER GIRL 5:06 (CLUB MIX)

Writers: H. King-K. Robinson-K. Grady Published by: Gun House-BMI—Crystal Eyes Music-BMI and Kid-Wiz-BMI

SIDE B STEREO 45 RPM



© 1985 King Davis Records Reg. U.S. Pat. Off. **KD-3661-B**

★ King Davis Records ★

Producers: Heavy Scene Prod. by H. King-K. Robinson For King Davis Prod. Inc.

Remixed by D. Dixon, J. Sabatel & J. Windslow 212-925-1238 201-442-5290

> Distributed Nationally By Fastfire Records 220 E. 42 St., N.Y.C.

DEMAND RECORDS

DR-120 A (Log # 95896) (BMI/ASCAP)

331/3 RPM STEREO SIDE A

1. "THE CHRONIC" 2. "I AIN'T THE ONE" 3. "LOVE NO LIMIT" (Acapella)

ALL MATERIALS ON THE RECORD ARE DESIGNED FOR DJ AND CLUB SURSCRIPTIONS USE ONLY ALL MEMBERS MUST ADHERE TO THE RULES AS GOVERNED BY THE SUBSCRIPTION AGREEMENT ANY MEMBER FOUND NOT ABIDING BY THESE CONDITIONS, WILL VOID FUTURE SUBSCRIPTION USE. THIS RECORD IS NOT INSTRUMENTED FOR RESALE.

DEMAND RECORDS

DR-120 B (Log # 95896) (BMI/ASCAP)





- 1. "INFORMER" (Vocal)
- 2. "INFORMER" (Instr.)
- 3. "REMINISCE" (Remix)
- 4. "REMINISCE" (Instr. Remix)

ALL MATERIALS ON THE RECORD ARE DESIGNED FOR DJ AND CLUB SUBSCRIPTIONS USE ONLY ALL MEMBERS MUST ADHERE 10 THE RULES AS GOVERNED BY THE SUBSCRIPTION AGREEMENT ANY MEMBER FOUND NOT ABIDING BY THESE CONDITIONS.

WILL VOID FUTURE SUBSCRIPTION USE. THIS RECORD IS NOT INTENDED FOR RESALE

451 PAESSING

H.R.M.

AKS ARKS ING

DATE: _____



SELECTION #:____

MATRIX #: _____

TALABAUGE AFCORD MANUFACTURING. LTD.



THAT SAUCY REDHEAD

Written and Suna by **RUTH WALLIS**

WLP 12 Side 1



HIGH FIDELITY

1. ADMIRAL'S DAUGHTER
2. UBANGI
3. SWEATER GIRL
4. JAMAICA RUM
5. LONG LONG TIME
6. LOVE SAMBA

ALLIS
ORIGINAL RECORD CORP. MIRMING.



"THAT SAUCY REDHEAD"

Written and Sung by **RUTH WALLIS**

WLP 12 Side 2



HIGH FIDELITY

1. PISTOL SONG
2. CHILE WAS HOT
3. TONIGHT FOR SURE
4. DOWN IN MONTEVIDO
5. GIMMIE
6. THE BELL SONG

(156B)

(156B)

(156B)

(156B)

(156B)

Wallis W Origing

FOR SOPHISTICATES ONLY

Written and Sung by RUTH WALLIS

WLP 13 Side 1



HIGH FIDELITY

1. HAWAIIAN LEI 30...

2. OLD SOLDIER (ALWAYS TRIES)

3. VACATION SONG

4. LARGE SIZE MAMA

5. FISHING POLE SONG

6. IF I HAD SAID YES

(157A)

(157A)

(157A)

(157A)

FLORIDA

Wallis W Origina

FOR SOPHISTICATES ONLY

Written and Sung by **RUTH WALLIS**

WLP 13 Side 2



HIGH FIDELITY

1. JOHNNY'S LITTLE.

2. LONG-PLAYING DADDY

3. COWBOY SONG

4. STAY OUT OF MY PANTRY

5. 4-F PAPA

6. GOLDMINE

(157B)

MARIAN RECORD CORP. MARM.

ORIGINAL RECORD CORP.

FLORIDA

OG OGA ON FITNESS FINDERS, INC. 222 MAIN SIEMMAUS. PR HOME EXERCISE PROGRAM CONTENTS SIDE 1 IN IRODUCTION • WARM-UP NARRATED BY

SROADCAST EVOEOT BY PERMIS Glenn Swengros

INC. 222 MAIN ST. ENTRY CS. T HOME EXERCISE PROGRAM • Ch SIDE 2 • INTERVAL WORK GROAUCAST ENCEPT BY REALEST • CHAIR EXERCISES Glenn Swengros



Harry Breuer & his Quintet

AFLE 1825-A

Side



RIAA

- 1. MOSQUITOS PARADE MARCH (Whitney-Brouer-Frey) 2:30
- 2. FLAPPERETTE (Greer) 2:08
- 3. BUMBLE BEE BOLERO (Korsakov-Breuer-Frey) 2:09
 - 4. CHINESE DOLL (McPhail) 2:30
- 5. CHIAPANECAS (Breuer-Frey) 2:11
- 6. MAXIXE MAMBO

331/3 RPM ONG PLAY

(Nazareth-Breuer-Frey) 2:17

ALIDIO FIDELITY, INC. 465 W. 5151 51. HEW TON



MALLET MAGIC

Harry Breuer & his Quintet

AFLE 1825-B

Side 2



RIAA

RPM ONG PLAY

331/3

- 1. SAMBA MACABRE (Saint Saens-Brouer-Frey) 2:05
 - MAPLE LEAF JUMP (Joplin-Breuer-Frey) 2:00
- 3. TULIP POLKA (Lichner-Breuer) 1:50
- BUFFOON (Confrey) 2:32
- GLOCKENSPIEL GAVOTTE (Gessec-Breuer-Frey) 2:00

6. LA ROSITA (O'Keefe-Haenschen) 2;42

HI FIDELITY, INC. 465 W. 5151 57. HEH TOR

MERCURE

CUGAT'S FAVORITES

XAVIER CUGAT

And His Orchestra

- 1. GREEN EYES (Uterra-Menendez-Rivera-Wood)
- Peer-International (BMI) 2:35
 2. LINDA MUJER (Duchesne)
- Robbins Music (ASCAP) 3:07
- 3. WALTER WINCHELL RHUMBA (Morales-Sigman) Robbins Music (ASCAP) 2:30
- 4. BRAZIL (Barrose-Russell)
- Peer-International (BMI) 2:20
 5. A GAY RANCHERO (Espinosa-Tuvin-Luban)
- E. B. Marks (BMI) 2:00 6. CUCARACHA MAMBO (P. P. Marques)
 - CUCARACHA MAMBO (P. P. Marques)
 Pemora Music (BMI) 3:18

MG 20065 A

LAVING

LONG



MICK

OOVE

MERCURA

CUGAT'S FAVORITES XAVIER CUGAT

And His Orchestra

1. YOURS (Roig-Scherr-Gamse)

E. B. Marks (BMI) 2:55 2. BLUE TANGO (Anderson) Mills Music (ASCAP) 2:48

3. SIBONEY (LeCouha) Feist (ASCAP) 3:22

4. MIAMI BEACH RHUMBA (Gamse-Fields) E. B. Marks (BMI) 2:47

5. CHIU CHIU (Molinare-Surgal) Chart (SESAC) 2:38

6. DONDE ESTABAS TU (Duarte) Peer-International (BMI) 2:57 MG 20035 B

PLAYING

LONG



MICROCOC

MERCUF A Custom High Side 1 Fidelity Recording **BUCK RAM & HIS ORCHESTRA** 1. ONLY YOU (And You Alone) 2. WHISPERING WIND 3. REMEMBER WHEN 4. AT YOUR BECK AND CALL 5. TWILIGHT TIME & HEAVEN ON EARTH

MG-20392 A Custom High Fidelity Recording Side 2 **BUCK RAM & HIS ORCHESTRA** 1. HELPLESS 2. BUT NOT LIKE YOU 3. I'M SORRY MY SERENADE THE GREAT PRETENDER 6. (You've Got) THE MAGIC TOUCH



DON HUSTAD & TEDD SMITH play favorites **Billy Graham Crusades**

WST 8410 LP

STEREOPHONIC STEREOPHONIC



- 1. JESUS SHALL REIGN (Watts-Haddon) (P.D.-2:24) 2. HE'S EVERYTHING TO ME (Carmichael) (Lexicon Music-ASCAP-2:55)
 - 3. CROWN HIM WITH MANY CROWNS (Elvey)
 - 4. IN MY HEART THERE RINGS A MELODY (Roth)
- MICROGROOT NON BREAKABLE (Hope Publ.-ASCAP-2:11)
 5. WHEN I SURVEY THE WONDROUS CROSS (adapt. Miller) (P.D.-2:48)
 - 6. SURELY GOODNESS AND MERCY (Peterson)

(Sinuspiration-SESAC-2:28)

WOOD ASCORDS, INC. WACO. TELAS

SIDE



TEDD SMITH play favorites from Billy Graham Crusades

WST 8410 LP

STEREOPHONIC



STEREOPHONIC

SIDE

- 1. WE'RE MARCHING TO ZION (Watts-Lowry) (P.D.-1:40) 2. COME THOU FOUNT OF EVERY BLESSING
 - (Robinson-Wyeth) (P.D.-2:49) 3. NEAR THE CROSS (Crosby-Doane) (P.D.-3:32) 4. THERE'S A NEW SONG IN MY HEART
 - MICROGROOM (Peterson) (Singspiration-SESAC-2:01)
 - 5. HE LEADETH ME (Gilmore-Bradbury)
 - (P.D.-2:12)
 6. OUR GREAT SAVIOR (Chapman-Prichard)

TON BREAKABLE (P.D.-2:41)

MORD RECORDS, INC WACO. TEXAS

WE PICK THE NAVY

SIDE

t:50 WE PICK THE NAVY (J. Gilmore) (Unpublished) MUCS Gitmore, vocat

I'M A NEW MAN (R. Lane) (BMI) MUCS Gilmore, vocal

NEW ORLEANS LADIES (H. Garrick, L. Medica)

4:14

3:37

WILLIE JONES (C. Daniels) (BMI) MUI Winter, vocal

MUCS Gilmore, vocal

3:04

THE GAMBLER (D. Schlitz) (ASCAP) MUI Winter, vocal

BUD'S THERAPY (B. Charleton) (Unpublished)

1:40

WE PICK THE NAVY

SIDE 2

I DON'T KNOW YOU (J. Dawson) (ASCAP) 2:09 MUI Verner, vocal

VIRGINIA REAL (J. Gilmore) (Unpublished) 2:25
MUCS Gilmore, vocal

EMMY LOU (B. Cason) (ASCAP) MUCS Gilmore, vocal

2:20

TRAVELIN' PRAYER (W. Joel) (ASCAP)
MUCS Gilmore, vocal

3:08

BOOGLE GRASS (R. Reno) (BMI)
MUI Winter, vocal

2:27/

3:16

REDNECK FIDDLIN' MAN (C. Daniels,
T. Crain, T. Digregorio)
MUCS Gilmore, vocal

SO 16288

WORD RECORDS - WACO, TEXAS

WHISPERING HOPE IIM ROBERTS & NORMA ZIMMER

STEREOPHONIG .

WST

8364 LP



STEREOPHONIC

1. WHISPERING HOPE (arr. Kaiser) (Sacred Songs-ASCAP-2:58) 2. WHAT A FRIEND WE HAVE IN JESUS (arr. Kaiser) (Sacred Songs-ASCAP-3:03)

3. LIKE A LAMB WHO NEEDS A SHEPHERD (Carmichael) (Lexicon Music-ASCAP-2:58)

4. LEAD, KINDLY LIGHT (arr. Kaiser) (Sacred Songs-ASCAP-1:48)

5. ABIDE WITH ME (arr. Kaiser) (Sacred Songs-ASCAP-2:17)

6. BLEST BE THE TIE THAT BINDS (arr. Kaiser) (Sacred Songs-ASCAP-2:15)

(SUB - 2178)

NON BREAKABLE MICROGROOVE

SIDE

MRI

WORD RECORDS - WACO, TEXAS

WHISPERING HOPE JIM ROBERTS & NORMA ZIMMER

STEREOPHONIC (



STEREOPHONIC

- 1. CHURCH IN THE WILDWOOD (arr. Kaiser) (Sacred Songs-
- ROCK OF AGES (arr. Kaiser) (Sacred Songs-ASCAP-2:30)
 PRECIOUS MEMORIES (arr. Kaiser) (Sacred Songs-
- ASCAP-2:34) 4. I NEED THEE EVERY HOUR (arr. Kaiser) (Sacred Songs-
 - ASCAP-2:05) 5. GOIN' HOME (arr. Kaiser) (Sacred Songs-ASCAP-3:58)
 6. WHEN I COME TO THE END OF A PERFECT DAY (arr. Kaiser) (Sacred Songs-ASCAP-2:20)

(SUB - 2179)

NONBREAKABLE

WST

8364 LP

33 1/3 RPM

MICROGROOVE

SIDE

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/2 RPM
Copyright © 1959 by Folkways Records & Serv. Corp., 117 W. 46 St., NYC, USA

AMERICAN FAVORITE BALLADS, SONGS & TUNES, VOL. III

Sung by PETE SEEGER with 5-string banjo and 12-string guitar

SIDE 1



FA 2322 A

Band 1: JOHN BROWN'S BODY

Band 2: THE GIRL I LEFT BEHIND ME

Band 3: OH, MARY DON'T YOU WEEP

Band 4: ST. LOUIS BLUES (W. C. Handy)

Band 5: MY GOOD MAN

Band 6: CLEMENTINE

Band 7: DINK'S SONG

Band 8: NEW RIVER TRAIN

Band 9: SWANEE RIVER (Stephen Foster)

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM
Copyright @ 1959 by Folkways Records & Serv. Corp., 117 W. 46 St., NYC, USA

AMERICAN FAVORITE BALLADS, SONGS & TUNES, VOL. III

Sung by PETE SEEGER with 5-string banjo and 12-string guitar

SIDE 2



FA 2322 B

Band 1: CAMPTOWN RACES (Stephen Foster)

Band 2: SWING LOW, SWEET CHARIOT

Band 3: GOODNIGHT IRENE (Leadbelly)

Band 4: SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Band 5: WIMOWEH (Solomon Linda)

Band 6: THE DEVIL AND THE FARMER

Band 7: WHEN I FIRST CAME UNTO THIS LAND

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

Long Playing Non-Breakable Micro Groove 331/3 RPM

Copyright © 1958 by Folkways Records & Service Corp., NYC, USA

AMERICAN FAVORITE BALLADS Vol. 2 Sung by PETE SEEGER with Banjo and Twelve-string Guitar

SIDE I



FA 2321 A

Band 1 OH, SUSANNA!

Band 2 THE RIDDLE SONG

Band 3 BEAUTIFUL CITY

Band 4 SALLY ANN

Band 5 HOUSE OF THE RISING SUN

Band 6 SHENANDOAH

Band 7 MIDNIGHT SPECIAL

Band 8 CARELESS LOVE

Bend 9 HARD TRAVELING

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM Copyright © 1958 by Folkways Records & Service Corp., NYC, USA

AMERICAN FAVORITE BALLADS Vol. 2
Sung by PETE SEEGER
with Banjo and Twelve-string Guitar

SIDE 2



FA 2321 B

Band 1 POOR BOY

Band 2 BLACK GIRL

Band 3 ALABAMA BOUND

Band 4 STAGOLEE

Band 5 BLACK IS THE COLOR

Band 6 GO TELL AUNT RHODY

Band 7 THE WATER IS WIDE

Band 8 THE FOX

Band 9 THE KEEPER & THE DOE

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM Copyright © 1957 by Folkways Records & Serv. Corp., NYC, USA

AMERICAN FAVORITE BALLADS

Sung by PETE SEEGER

with 5-string banjo, guitar, 12-string guitar

SIDE 1



FA 2320 A

Band 1. DOWN IN THE VALLEY

Band 2. MARY DON'T YOU WEEP

Band 3. THE BLUE TAIL FLY

Band 4. YANKEE DOODLE

Band 5. CIELITO LINDO

Band 6. BUFFALO GALS

Band 7. THE WABASH CANNON BALL

Band 8. SO LONG, IT'S BEEN GOOD TO KNOW YOU

(Woody Guthrie)

Recorded by Moses Asch

MOSP-0427

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

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AMERICAN FAVORITE BALLADS

Sung by PETE SEEGER

with 5-string banjo, guitar, 12-string guitar

SIDE II



FA 2320 B

Band 1. THE WAGONER'S LAD

Band 2. THE BIG ROCK CANDY MOUNTAIN

Band 3. THE WRECK OF THE OLD '97

Band 4. ON TOP OF OLD SMOKEY

Band 5. I RIDE AN OLD PAINT

Band 6. FRANKIE AND JOHNNY

Band 6. FRANKIE AND JOHNN Band 7. OLD DAN TUCKER

Band 8. SKIP TO MY LOU

Band 9. HOME ON THE RANGE

Recorded by Moses Asch

MOSP-0428

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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AMERICAN BALLADS

Sung by PETE SEEGER, with 5-string banjo

SIDE I



FA 2319 A

Band 1. PRETTY POLLY

Band 2. THE THREE BUTCHERS

Band 3. JOHN HENRY

Band 4. JAY GOULD'S DAUGHTER

Band 5. THE TITANIC DISASTER

Band S. FAIR MARGARET & SWEET WILLIAM (74)

Band 7. JOHN MARDY

Recorded by Meses Asch

Custom molded by Plastylite

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

Copyright @ 1957 by Folkways Records & Service Corp., NYC., USA.

AMERICAN BALLADS

Sung by PETE SEEGER, with 5-string banjo

SIDE II



FA 2319 B

Band 1. THE GOLDEN VANITY (286)

Band 2. GYPSY DAVY (200)

Band 3. FARMER'S CURST WIFE (278)

Band 4. IN CASTYLE THERE LIVED A LADY

Band 5. ST. JAMES HOSPITAL

Band 6. JESSE JAMES

Band 7. BARBARA ALLEN (84)

Recorded by Moses Asch

Custom molded by Plastylite

NeVille

Larry & Janet "THANKING HIM"

SIDE 1 LP 107

STEREO 33977

Larry Neville P.O. Box 212

Tulsa, Oklahoma 74101

- 1. THANKING HIM (Traditional) 2:30
- 2. GREATER IS HE (Lanny Wolf) 2:40
 - 3. GOD'S CHILD (Ritter) 2:45
- 4. I BELIEVE IN THE THREE IN ONE (D. Lee) 4:00
- 4. I BELIEVE IN THE THREE IN ONE (D. Lee) 4.00
 5. HOLE IN THE SKY (Chambers) 2:50
 (I'm So Glad) Medley

 ALTERIST ONE (D. Lee) 4.00

 5. HOLE IN THE SKY (Chambers) 2:50

 (I'm So Glad) Medley

NeVille

Larry & Janet "THANKING HIM"

SIDE 2 **LP 107**

Larry Neville P.O. Box 212

STEREO 33978

Tulsa, Oklahoma 74101

1. PLENTY OF TIME (McLean/Harvest Time) 3:25

2. JESUS USE ME (M. Neville) 2:35

3. DIDN'T HE SHINE (Reynolds-McDill/Benson) 3:20

4. TRY JESUS (Medley) 2:25
5. I DON'T TELL IT ENOUGH (Bradford/
Heart Warming) 3:30
Without Him (Lefever)

Proportions Mc. 1

RECORD PRODUCTIONS



UNLOCKS THE DOOR Jim Roberts

and The Mellomen

LPS 4040



SIDE

- 1. Faith Unlocks the Door (Scott-Sande/arr. Kaiser)
 - (Duchess Mus.-BMI-2:25) 2. Beyond the Sunset (Brock/arr, Kaiser)
 - (Robbins Music-ASCAP-2:15) 3. My Friend and I (Carmichael/arr, Kaiser) (Sacred Sonas-ASCAP-2:44)
 - 4. Peace in the Valley (Dorsey/arr. Kaiser) (Hill & Range-BMI-2:38)
- 5. Blessed Assurance (Crosby-Knapp/arr: Kaiser) (Sacred Songs-ASCAP-2:30)

6. Whispering Hope (Nawthorne-Crum/arr: Kaiser) (Sacred Sonas-ASCAP-2:37)

SACRED PRODUCTIONS, INC.

· WACO, TEXAS



UNLOCKS THE DOOR Jim Roberts and The Mellomen

LPS 4040



SIDE

- 1. It is No Secret (Hambien/arr, Kaiser) (Duchess Music-BMI-3:19)
 - 2. Just a Closer Walk with Thee (Trad./arr: Kaiser)
 - (Sacred Songs-ASCAP-2:55) 3. Somebody Bigger Than You and I (Lange-Burke/arr. Kaiser)
- (Bulls Eye Mus.-ASCAP-3:39)
- 4. In the Garden (Miles/arr. Kaiser) (Robbins Mus.-ASCAP-3:29)
- 5. I Asked the Lord (Lange-Duncan/arr. Kaiser) (Bulls Eye Mus.-ASCAP-3:41)

SACRED PRODUCTIONS, INC WACO. TEXAS 6. Old Rugged Cross (Bennard/arr. Kaiser) (Robbins Mus.-ASCAP-2:41)

Paisano Records

FAMILY WITHOUT STONE

45 RPM



SIDE 1 P-128801

Still not over you-vocal
3:57 (DORÉ/ERRICO/MARTINI)
Still not over you-instrumental
4:07 (DORÉ/ERRICO/MARTINI)

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Daisano Records

FAM! YWITHOUT STONE

45 RPM

SIDE 2

Still not over you-extended mix 6:50 (DORÉ/ERRICO/MARTINI)

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> Manufactured by Paisano Records, 1988, P.O. Box 887, Novato, CA 94948



GLORY IN THE CROSS

Marvin Ponder & Herman Harp Gene & Marie Jennings Stereo

CRS-5396-A



33 1/3 RPM

	I WILL GLORY IN THE CROSS - Rambo — John T, Benson (ASCAP)	3:33
	BORN AGAIN - Culverwell — Manna Music (ASCAP)	3:12
	JESUS BE THE LORD OF ALL-Wolfe — Lanny Wolfe Music (SESAC)	4:59
	I'M STANDING ON THE SOLID ROCK - Lane — Ben Speer Music (SESAC)	2:57
CHAPE	MEDLEY: FEELING AT HOME IN THE PRESENCE OF JESUS - Gaither — Gaither Music (ASCAP) IT WILL BE WORTH IT ALL - Gaither — Gaither Music (ASCAP)	5:36 5.36
	MEDLEY: FEELING AT HOME IN THE PRESENCE OF JESUS-Gaither—Gaither Music (ASCAP) IT WILL BE WORTH IT ALL-Gaither—Gaither Music (ASCAP) CHAPEL BRIDGE RECORDS Mountain View, CA 94042 U.S.A. © 1980 Chapel Records RECORDS, MOUNTAIN	CALIF

The Golden Voice Series CHAPEL

GLORY IN THE CROSS

Marvin Ponder & Herman Harp Gene & Marie Jennings Stereo

CRS-5396-B

33 1/3 RPM

THERE IS A RIVER - Sapp - David Sapp Music	2:04
BLESSIN' AFTER BLESSIN' - Stallings — Heart Warming Music (ASCAP)	2:26
MY UNCHANGING FRIEND - Rambo — John T. Benson (ASCAP)	4:03
HIS KIND OF LOVE-Wilkin - Buckhorn Music (BMI)	5:26
DON'T IT MAKE YOU WANT TO GO HOME-Koker — Paragon Music	3:34

Paragon Music

CHAPEL/BRIDGE RECORDS

Mountain View, CA 94042 U.S.A.

® 1980 Chapel Records

Prince Records

Paragon Music

CALIF.

Prince Records

LET YOUR LIGHT SHINE St. Sebastian's Vocal Ensemble



SIDE ONE

RISE UP, JERUSALEM Tim Schoenbachler 2:39

DO YOU HEAR WHAT I HEAR? N. Regney/G. Shayne 2:41

CHRISTMAS DINNER Paul Stookey 4:00

SILENT NIGHT F. Grüber/J. Möhr 2:31

ALL GOOD GIFTS Stephen Schwartz 4:35

Manufactured By CUSTOM RECORDS & TAPES INC.

4800 Tennessee Avenue Nashville, Tennessee 37209

LET YOUR LIGHT SHINE St. Sebastian's Vocal Ensemble



SIDE TWO

SAVE THE PEOPLE Stephen Schwartz 2:45

LET YOUR LIGHT SHINE Ron Griffen 4:12

BLESSED ARE YOU, LORD Ron Griffen 3:18

LONG LIVE GOD/DAY BY DAY Stephen Schwartz 3:15

LIFT UP YOUR HEARTS Roc O'Connor, S.J. 2:18

Manufactured By CUSTOM RECORDS & TAPES INC.

4800 Tennessee Avenue Nashville, Tennessee 37209 The Golden Voice Series

hëritage singers

"I JUST CAME TO TALK WITH YOU, LORD"

S-5222	
Side 1	



33½ RPM STEREO

1. EV	ERYBODY SING (Skillings)	1:56
	STERDAY, TODAY AND TOMORROW	3:11
3. A	BRIGHT AND WONDERFUL DAY (Smith) HO IS ON THE LORD'S SIDE	1:05
N (Sp	ourr & DeCou)	/
5. I J	ux - Beth - Bill - Dick UST CAME TO TALK WITH YOU, LORD umbo)	2:04
Mo	xx - Tom	3:19
6. WI	HAT A FRIEND WE HAVE IN JESUS	3:39 4.
MAD	PECORDS. MOUNTAIN VIEW	CAL
	Y RA	1.
	CORDS, MOUNTAIN	



heritage singers JUST CAME TO TALK WITH YOU, LORD"

S-5222 Side 2



331/3 RPM **STEREO**

1. A WORLD WITHOUT LOVE (Skillings)	2:14
2. IF THAT ISN'T LOVE (Rambo) Bill	2:47
3. HAD IT NOT BEEN (Goodman) Max, Lucy, Bill, Dick	3:09

4. SOMETHING BEAUTIFUL (Gaither) Beth

CHAREL RECORDS, MOUNTAIN VIEW. CALIF.



AP-192

George

ALLAN VACHÉ — HIGH.

1. SWING '39
2. IF I COULD BE WITH YOU
3. EMILY
4. I'VE STARTED ALL OVER AGAIN
5. CHINA BOY

ALONO





SLOVAKAIRES and the ARISTOCRATS

SOMETHING SPECIAL

Side One

1. JA SOM SIROTA—3:15
2. SPIEVAJZE SI SPIEFAJ*
keby som bol vtackom*
po valassky of zeme—1:50
3. HEJ OKOLO LEVOCE*
ej zaluzicke poio
nad kosice—3:30
4. CHUDOBNA WALTZ—3:25

5. SIPOVA RUZICKA*TICHA VODA A JA TAKA CHARNA—4:05



SLOVAKAIRES and the ARISTOCRATS

SOMETHING SPECIAL

PAV 888 STEREO Side Two

1. HORE VAHOM—1:50
2. VYCHODI SLNIECKO*a ja zo sarisa*
KVITECEK NA MEZI—4:00
3. ZOMRELA CIGANKA POLKA—2:25

4. ZA HORAMI*KYSUCA*NIEMELEM-4:45

5. CHARDAS 5-2:55



BELKO BRASS Boris and Ivan Belko

CRS-5374-A

Stereo



33 1/3 RPM

3:02

BECAUSE HE LIVES - Gaither - Gaither Music (ASCAP) 3:41 MEDLEY: PRECIOUS LORD - Dorsey / Moore - Hill & Range 3:12 Songs (BMI) THE HAVEN OF REST - Moore (P. D.)

THE LONGER I SERVE HIM - Gaither - Gaither Music (ASCAP)

UNTIL THEN-Hamblen—Hamblen Music (ASCAP)

FILL MY CUP, LORD-Blanchard—Sacred Songs (ASCAP)

Distributed by:
CHAPEL/BRIDGE RECORDS
Mountain View, CA 94042 U.S.A.

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BELKO BRASS Boris and Ivan Belko

CRS-5374-B

Storen

33 1/3 RPM

TENDERLY HE WATCHES - Wiseman — Duchess Music	2:30
Corp. (BMI)	
WHISPERING HOPE-Hawthorne — Rodeheaver Hall-	3:12
Mack (ASCAP)	
WITHOUT HIM-Le Fevre - Le Fevre - Sing Publishing Co.	2:24
HYMN MEDLEY: THE OLD RUGGED CROSS - Bennard -	3:54
Rodeheaver Hall - Mack (ASCAP)	
IN THE GARDEN - Miles — Rodeheaver	
Hall-Mack (ASCAP)	
DEVOND THE SUNSET-Brock-	

Hall-Mack (ASCAP)
BEYOND THE SUNSTET-Brock—
Rodeheaver Hall-Mack (ASCAP)
Rodeheaver Hall-Mack (ASCAP)
ALL THAT THRILLS MY SOUL-Harris—Nazarine
Publishing House (SESAC)
Distributed by:
CHAPEL /BRIDGE RECORDS
Mountain View, CA 94042 U.S.A.
RE® 1979 Boris and Ivan Belko
RDS, MOUNTAIN

Claremont

Tom Halkers' RED MILL presents

JAZZ STRAIGHT AHEAD

FEATURING

The FRANK VLASIS TRIO

and

CHUCK HEDGES

SIDE ONE CLP-9831



Stereo 33 1/3 RPM RR-42603-A

1. ONE DAY IN MAY (6:51)
2. GEORGIA ON MY MIND (5:15)

3. BROADWAY (4:26)

4. BLUE BOSSA (3:52)

All selections ASCAP unless otherwise noted.

Juomoro D

Claremont

Tom Halkers' RED MILL presents

JAZZ STRAIGHT AHEAD

FEATURING

The FRANK VLASIS TRIO

and

CHUCK HEDGES

SIDE ONE CLP-9831



Stereo 33 1/3 RPM RR-42603-B

1. SONG FOR MY FATHER (6:07)
2. BERNIE'S TUNE-(3:34)
3. SOFTLY AS A MORNING SUNRISE (4:41)
4. I'LL REMEMBER APRIL (5:41)

All selections ASCAP unless otherwise noted.

740mo29]D

CUSTOM RECORDING DIVISIO

Side One

MEISTERSINGER Honor Choir 1980

Daniel Moe, Director

Assisted by the Wartburg Chamber Orchestra Harold Sundet, Director

> HERB STRENZ RECORDING Co. % Jon Akre P.O. Box 247 New, Ulm. Minn. Recording Engineer: Robert Siegmann

MC 4908-S

stereophonic

GLORIA Antonio Vivaldi

331/3 rpm

Side Two

MEISTERSINGER HONOR CHOIRS 1980

Daniel Moe, Directing James Fritschel, Directing

HERB STREITZ RECORDING Co. % Jon Akre P.O. Box 247 New, Ulm. Minn. Recording Engineer: Robert Stegmann

MC 4908-S



stereophonic

SING TO THE LORD — Christopher Tye
CHIEF SEATTLE'S PSALM — Daniel Moe
Fred Burrack and Bob Miller, Trumpets
MOE CHOIR

SONG OF THANKSGIVING AND PRAISE — Ed Robertson
THE SEASONA OF MAN — Fisher Tull
Fred Burrack and Bob Miller, Trumpets
DIDN'T MY LORD DELIVER DANIEL
arr. Haywood
FRITSCHEL CHOIR

331/3 rpm



U.S.A



U.S.A.



"LOVE NOW" GEORGE CLEMENTS

Side 1

WLP-1001

1. Love Now (Jimmy Webb) 3:02 Ja-Ma Music Publishing (ASCAP)

2. Morning Love (Jimmy Sullins) 2:38 Berdoo/Flavio Music (BMI)

3. On The Road Again (Byron Daugherty) 2:48 Berdoo/Thirst Music (BMI)

4. It Never Rains In Southern Calif. 3:10 (Hammond-Hazelwood)

Landers-Roberts Music (ASCAP) 5. Too Late To Turn Back Now 2:45

(Eddie Cornelius) Unart-Stage Door Music (BMI)

Produced by GEORGE CLEMENTS

® 1973, West Records

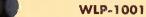
Calif. Panorama

City.



"LOVE NOW" **GEORGE CLEMENTS**

Side 2



1. Back To You (Carlton Dinnall) 2:36 Berdoo/Thirst Music (BMI)

2. Tie A Yellow Ribbon 'Round The Ole Oak Tree 3:03 (Levine-Brown)

Five Arts Music (BMI)

3. Never In A Million Years (Gordon-Revel) 2:07 Robbins Music (ASCAP)

4. Girl I Could Love You (Byron Daugherty) 2:20

Early Bird/Thirst/Berdoo Music (BMI)

5. So Long (Carlton Dinnall) 3:19 Berdoo Music (BMI)

Produced by GEORGE CLEMENTS 91802 Produced by GEORGE CLEMENTS 91802 Produced by Records Calif. Produced by GEORGE CLEMENTS 91802 Produced by G



SERGIO ESQUIVEL

Un beso, adios y nada mas

1.— UN TIPO COMO YO (3:23) (Sergio Esquivel)

POL-5073 ® 1979



Lado (A) 33 1/3 RPM STEREO

- 2.— QUIEN ENTIENDE A ESA MUJER (3:00) (Sergio Esquivel)
- 3.- UN BESO, ADIOS Y NADA MAS (3:24)
- (Sergio Esquivel) 4.- VOLVERE (2:35)

4.— VOLVE...
(Sergio Esquivel)

5.— TU NO SABES NADA DEL AMOR (2:17) (Sergio Esquivel)

(Sergio Esquivel)

Lelver Records Inc.-Under License from Polydor



SERGIO ESOUIVEL Un beso, adios y nada mas

1.- AMO LA VIDA (2:55) (Sergio Esquivel)

POL-5073 P1979



Lado (B) 33 1/3 PM STERED

2.— ADONDE VAN LOS AMIGOS (3:30) (Sergio Esquivel)

(3:00)3.— PRUEBE USTED (Sergio Esquivel)

4.— MARIA (3:15)
(Sergio Esquivel)

5.— COMPAÑERA (3:15)
(Sergio Esquivel)

Veluer Records Inc.-Under License from Polydon



CHASING RAINBOWS KEITH HAUGEN

STEREO SIDE ONE



PS 4914 S-7070

- 1. CHASING RAINBOWS (K. Haugen) 3:10
- 2. KU'U HOME LUNALILO (J. Halemanu-K. Haugen) 2:07
- 3. CROWN FLOWER (K. Haugen) 2:22
- 4. IN YOUR EYES (K. Haugen) 2:49
- 5. ALI'IPOE (W. Maka'ehu-K. Haugen) 3:38
- 6. MAUA PU (J. Kaholokula Sr.-K. Haugen) 1:52

Produced by Bill Murata RECORDED IN HAWAII All selections © 1979 Tapa Music, Inc. ASCAP P 1979 Tropical Music, Inc.



CHASING RAINBOWS KEITH MAUGEN

STEREO SIDE TWO



PS 4914 S-7071

- 1. MOKUPUNI NUI (K. Haugen) 2:36
- 2. CARMEN'S SONG Instrumental (K. Haugen) 3:04
- 3. GROWING UP (K. Haugen) 2:22
- 4. KU'U HOME I PUPUKEA (K. Haugen) 2:27
- 5. HO'OMAIKA'I (K. Haugen) 1:48
- 6. KA WAI 'AWA'AWA 3:21 (L. Kimura-K. Haugen)

Produced by Bill Murata RECORDED IN HAWAII All selections © 1979 Tapa Music, Inc. ASCAP (P) 1979 Tropical Music, Inc.



PEOPLE HAVE THE

33 1/3 RPM

(P. SMITH)

C. C. ADAMS

DR-002

Arranged & Produced By: Billy Bures Recorded At: Breaktime Studio, Pittsburgh, PA

Mixed By: bim, Mastered by: Hollis Grand Mixed By: bim, Mastered by: Hollis Grand Mixed By: Breaktime Studio, Pittsburg

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RECORDS

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RECORDS

RECORDS



PEOPLE HAVE THE

SIDE B 33 1/3 RPM

(P. SMITH)

C. C. ADAMS

DR-002

Arranged & Produced By: Billy Bures Recorded At: Breaktime Studio, Pittsburgh, PA

DUB Version.

Africa By: bin;
Mixed By: bin;
Mixed



LOS INIGUALABLES TRES REYES

LP/E-12-155

ORFEON



LADO A

1.- SEÑORITA 'Ramón Inclán'
2.- TE ODIO Y TE QUIERO 'E. Elession y R. Yise'
3.- ALMA MIA 'Ders. Disp. del Autor'
4.- ASOMATE A MI ALMA 'Fernando Valadez'
5.- EL LIBRO DE LOS DIOSES
'J. Angel Espinosa 'Ferrusquilla'
6.- GOTA DE LLUVIA 'F. Lipezker
A. Manzzi'
Hernando Avilés, Gilberto y
Raúl Puente

Raúl Puente



LOS INIGUALABLES TRES REYES

LP/E-12-155

Σ ۵. œ ORFEON



LADO

2.- VAMOS AL PARAISO 'Luis Cisneros' 3.- TODAVIA TE QUIERO 'A. Aznar-L. Leocata' 4.- VAGABUNDO 'Simón Gil' 5.- QUE LASTIMA 'R. Cordero' 6 .- CONFIADA 'pedro Colmenares' Hernando Avilés, Gilberto y
Raúl Puente

Raúl Puente

Raúl Puente



JULIO IGLESIAS



ESTEREO TXS-3028

DISCO

ESS-1226 S.G.A.E.

CU CURRU CU CU, PALOMA (Tomes Méndez) NO ME AMENACES (José Alfredo Jiménez)

(José Alfredo Jiménez) CUANDO VIVAS CONMIGO

(José Alfredo Jiménez) NOCHE DE RONDA

(Ma. Teresa Lara) Arr. y Dir. Mus. RAFAEL FERRO HECHO EN CINTENNA



DISCOS COLUMBIA DE ESPAÑA

JULIO IGLESIAS



ESTEREO TXS-3028

ESS-12 27 S.G.A.E.

SOLAMENTE UNA VEZ (Agustín Lara) AMANECI EN TUS BRAZOS (José Alfredo Jiménez) CORAZON, CORAZON (José Alfredo Jiménez) DE UN MUNDO RARO (José Alfredo Jiménez) MARIA BONITA (Agustín Lara)

Arr. y Dir. Mus. RAFAEL FERRO

HECHO EN GURTINE

Produced by Floyd Mack

ERSTA NDING JAZZ

1. Bach: PASSACAGLIA IN C MINOR. Excerpt

2:05

KPL-12



SIDE A

*2.	Nigeria:	THE	YORUE	BA (F	larvest	t Festival)	:25
	Chopin:						1:30

4. MOZART: SONATA IN A MAJOR.

Excerpt, 1st Movement 5. Gershwin: PRELUDE NO. 2

TONG PLAYING TELING MAIN

* Courtesy Folkways Records RECORDINGS HIGH FIDELTY

ERMANENT LIBRAR

DERSTANDING JAZZ

KPL-12



SIDE B

3:38

11:44

- 1. Richmond Browne: YALE BLUE
- 2. Mozart: SONATA IN A MAJOR, 1st Movement (Complete)

RECORDINGS HIGH FIDELITY

CONG PLAYING TELNG PLAYING

















UMB

VAYA CON DIOS and Other Hits - y Otras Favoritas LOS PANCHOS

CL 6276



Band No. 1: VAYA CON DIOS -Gamboa--L. Russell-I. James-Pepper-

Band No. 2: LO DUDO -C. Navarro-Band No. 3: OBSESION -Flores-

Band No. 4: LA ULTIMA COPA -Canaro-

Frade Marks Reg. U.S. Pat. Off. Marks

LONG



UMB VAYA CON DIOS

and Other Hits - y Otras Favoritas LOS PANCHOS

CL 6276



("Lp" 30187)

Dand No. 3: DESAMPARADA -A. GilBand No. 4: LADRONA DE BESOS
-Inclán-Montenegro
Trade Marks Reg. U.S. Pat. Off. Morces Residence

ONG





KEY records

® **(5)**

B 8SUCM-1 Made in U.S.A. Comedy monolog by DAVE BARRY

DO-IT-YOURSELF PSYCHIATRY

Part 1 - (5:25)

Copyright 1956, Vick Knight. Any reproduction other than broadcasts by ASCAP-licensed stations or excerpts used in reviews will be fully prosecuted.



KEY records



EP-514 Part 2 B 8SUCM-2 Made in U.S.A.



DO-IT-YOURSELF PSYCHIATRY

Part 2 - (5:40)

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SONG FROM MOULIN ROUGE

(Auric-Engvick)

1007 A

Broadcast Music, Inc. (BMI)



PLAYING TIME 3 MIN. 02 SEC. 7 8 R P M

JIMMY CARROLL
and Orchestra
vocal
ANNE LLOYD
and chorus

RUBY

(Parish-Roemheld)

1007 B

Leo Feist (ASCAP)



2 MIN. 44 SEC.

7 8 R P M

JIMMY CARROLL and Orchestra

will BRADLEY



(Sigman-Perrin-Bondy)





Dartmouth Music, Inc. ASCAP-2:37 **5004** (45-39937)

(45-39937) Produced by: Lee Gillette 7-153

TEX RITTER

with Music Conducted by Ralph Carmichael

THE GODS WERE ANGRY WITH ME

(Foreman Bill & Roma)





Century Soi. 9s, Inc. BMI-3:00 **5004** (45-38884)

(45-38884) Produced by: Lee Gillette 7-153

TEX RITTER

with Music Conducted by Ralph Carmichael



Part Three 7503A Side One

"PARIS GOES LATIN"

AY, AY, AY (2:37) (Valaire-Osman-Freire)

APRIL IN PORTUGAL (2:30) (Larue-Ferrao)

MARCEL HAYES AND HIS ORCHESTRA

Tuyden* RECORDS

Part Three 7503B Side Two

"PARIS GOES LATIN"

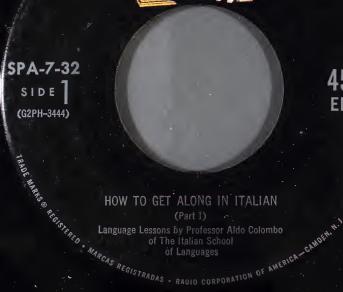
CHA CHA CHA DePAREE (2:32)
(Trenet-Eiger)

LOVE OF ST. TROPEZ (2:44) (Ithier-Calvi)

MARCEL HAYES
AND HIS ORCHESTRA

CTOR RCA

SPA-7-32 SIDE (G2PH-3444)



CTOR RCA

SPA-7-32 SIDE (G2PH-3445)



HOW TO GET ALONG IN ITALIAN

(concluded)

(concluded)

Language Lessons by Professor Aldo Colombo

of The Italian School

of Languages

ARCAS* REGISTRADAS*** REGIO CORPORATION OF AMERICA***

CAMPORATION OF AMERICA**

CAMPO



PROMOTIONAL RECORD

3:28 F 71012



Inciso in Italia (45-41499)



3:25 F 71012



Inciso in Italia (45-41500)



Beechwood Music Corp.

BMI-2:30

F 71010

Inciso in Italia (45-41501)

CANDONE

E II Suo Sestetto

Canta: Gege di Giacomo in Napol.

ARCONOCANO. U. S. A. NOT FOR SALE . RESTRICTED TO PRODUCT OF THE PROPERTY OF THE



Beechwood Music Corp. BMI-3:20

F 71010

Inciso in Italia (45-41502)

TU VUO' FA' L'AMERICANO

(Carosone-Nisa)

RENATO CAROSONE

E Il Suo Sestetto

Canda: Renato Carosone in Napol.

Accomo Canta: Renato Carosone in Napol.



3:07 F71014



COIN QUAIN CAMPOL ARCORDS. INC. U. CONVERSAZIONE CON LA CHITARRA
(CONVERSATION WITH THE GUITAR)
(Enzo Gallo)

QUARTETTO ENZO GALLO



2:32 F71014

Inciso in Europa (45-41414)

OHO, OHA!

SAMURACON CAMPAN, SECONOS, INC. U.S. ENZO GALLO QUARTETTO ENZO GALLO



3:25 F 71017



Inciso in Italia (45-41509)



3:17 F 71017

Inciso in SERENATELLA SCIUE'-SCIUE'

(Albano-De Mura)

II Premio "Canzoni della Fortuna" - Bari 1957

SERGIO BRUNI

E I Suoi Cadetti
(In Napoletano)

No. U. S. A. NOT FOR SALE. RESTRICTED

Italia (45-41510)



3:00 F 71019



Inciso in Italia (45-41513)



3:20 F 71019

Inciso in Italia (45-41514)

NEL GIARDINO DEL MIO CUORE (IN THE GARDEN OF MY HEART) (Kramer-Testoni) Canz. presentata al VII Festival di S. Remo, 1957

CAA, Canz. prese

October Con Orch.

October Con October Con Orch.

October Con October Co JULA de PALMA Con Orch. dir. da Lelio Luttazzi



2:45 F 71018

Inciso in Italia (45-41511)

FINALMENTE

(AT LAST)

(Bonavolontà-Rivi)

(Bonavolontà-Rivi)

CARANO VIRGILI

Con Orchestra dir.
da Dino Olivieri

U. S. A. NOT FOR SALE

FINALMENTE

(AT LAST)

(Bonavolontà-Rivi)

(Bon



3:20 F 71018

Inciso in Italia (45-41512)

II Prem. L. Con. da L. S. Remo 1957

**IRGILI

**Chestra dir.

**Dino Olivieri

NOT FOR 5 (MY VENICE) (Peragallo) beri Autori - S. Remo 19*5*7

da Dino Olivieri



2:50 F 71020



Inciso in Italia (45-41515)



3:20 F 71020



Inciso in Italia (45-41516)

CHITARRATELLA

(Ruccione-Bonagura)

Con Orch. dir. da G. M. Guarino



Produced by Roy Dea



DON'T TREAT ME LIKE **A STRANGER** (Dave Loggins)

RANDY GURLEY

TMK(s) @ REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1979 RCA RECORDS

MONO JH-11611 (PB-11611) PA-11611-C

NOT FOR SALE Leeds Music

Corp./ Patchwork Music, ASCAP 3:00

Intro: 03

End: Fade



Produced by Roy Dea



DON'T TREAT ME LIKE
A STRANGER
(Dave Loggins)

RANDY GURLEY

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. ® 1979 RCA RECORDS

STEREO JH-11611 (PB-11611) PB-11611-A NOT FOR SALE Leeds Music

Corp./ Patchwork Music, ASCAP

3:00

Intro: 03 End: Fade



STEREO ZS4 03848 AA-AF ZS4 03848-3

® 1982 CBS Inc. Kat Family Records

Time: 2:48 Produced by

Sonny Limbo/ Scott Maclellan

LET'S MAKE MAJIK

-P. Loiacono - M. Loiacono - S. Limbo- Taken From The Kat Family Lp: "UNILOVE" FZ 38288

UNIPOP

A Bill Lowery/Kat Family Production

Production

A Bill Lowery/Kat Family Production

Production

A Bill Lowery/Kat Family Production



WALTER EGAN



STEREO

BSR-52249 (MC14450R)

From the Backstreet LP, BSR-5400, "Wiid



PROMOTION COPY NOT FOR SALE

April Music. Inc./Seidak Music Corp./ Swell Sounds Music/Melody **Deluxe Music** (ASCAP) (3:10)

STAR OF MY HEART

(Walter Egan)

PRODUCED BY DUANE SCOTT AND WALTER EGAN

For CARMAN PRODUCTIONS - In Association

With ALTERED EGO PRODUCTIONS

1983 Backstreet Records,

A Division of Backstreet

Entertainment, Inc.

PRODUCED BY DUANE SCOTT, AND WALTER EGAN

With ALTERED EGO PRODUCTIONS

1983 Backstreet Records,

A Division of Backstreet

Entertainment, Inc.

RECORDS, INC., 100 UNINERSAL CITY PLATA

@1983 Capitol Third Story Music, Inc./ Poorhouse Pub. Co.-BMI sed seed of se

NIELSEN/PEARSON HASTY HEART (M. Pearson-R. Nielsen)

CHECKMATE



CK 3063 Time 2:26 Producers: J. Hunter & R. Le Blanc

SIDE A Sound Corp, Music ASCAP

HAVEN'T YOU HEARD
(Kelly Blanscet)
KELLY BLANSCET

Main St. Nashville, Tenn. 3720

CHECKMATE





CK 3063 Time 2:30 Producers: J. Hunter & R. Le Blanc

SIDE B Sound Corp Music ASCAP

HE'S SOMETHING SPECIAL
(Kelly Blanscet)
KELLY BLANSCET

907 Main St., Nashville, Tenn. 3



SM 1128 SIDE B Sound Corp Time 2:01 Music ASCAP Producers: J. Hunter, ·(P) R. Le Blanc & P. Carroll FRIENDLY SKIES

(Randy Collier)

ALAN BARRETT

Records, 907 Main St., Nashville, Tenn. 3126

SIDE A Sound Corp Music ASCAP ®



CH 5092 Time 2:13, Producer: J. Whiting

Dist. By Caprice Records I'VE GOT LOVIN' IN MY SOUL CARL ALBER

SIDE B. Sound Corp Music ASCAP ®



Time 2:21 Producers J. Whiting

CARL ALBER

CARL ALBER

CARL ALBER

CARLON Records, 907 Main St., Naskinille LLING TIME IS KILLING ME

SIDE A Sound Off Music BMI P



CH 5051 Time 2:45 Producers: J. Hunter, R. Le Blanc & P. Carroll

COME AND LOVE THE WANT
YOU OUT OF ME
(Bobby Fender)
SHAWN MARIE

**Records, 907 Main St., Nashville, Tenn.

Sound Off Music BMI





CH 5051 Time 2:29 Producers: J. Hunter, R. Le Blanc & P. Carroll

I'M KILLIN' THE FEELIN'

(That He Has For Ivie)
(Bobby Fender)
(Bobby Fender



SIDE A Sound Corp Music ASCAP ®



CH 5065 Time 2:28 Producers: J. Hunter & R. Le Blanc

LOVE'S SO HARD ON THE HEART (Joe Blank) Copies Records, 907. Main S **JOE BLANK**



SIDE B Sound Corp Music ASCAP 'CH 5065 Time 2:31 J. Hunter & R. Le Blanc

5t., Nashville, Tenn. 3729.8 I DON'T FEEL THE SAME NO MORE (Joe Blank) Caprice Records, 907 Ma JOE BLANK



Executive Producer Clyde Brown, Jr. Produced by Jake Hottell at MACH 1

P True Records Inc. 1978





LOVE IS RUNNING OUT

OF MY EYES

(Enoch Rich)

DAVE RICH

OF World Wide Music Inc. - Nashville Ten.



Executive Producer Clyde Brown, Jr. Produced by Jake Hottell at MACH 1

® True Records Inc. 1978



Promotional Copy T-118 Muhlenberg Music Inc. BMI Time 3:18 **STEREO**

WHEN I NEED LOVE
(Enoch Rich)

DAVE RICH

Of World Wide Music Inc.—Nashville Tenn. 3100







2072 45 RPM SIDE A



GOLDEN RECORDS

TPEAK A LITTLE SPANISH

HTS THE SAME

The Sandpiper Chorus And Orchestra Directed By Jim Timmens

COPYRIGHT A A PECORDS 1966





PROMOTION COPY NOT FOR SALE

0wens **Publications** (BMI) Time: 3:07

MONO 14317

Intl. # 2066 673



PROMOTION COPY NOT FOR SALE

Owens **Publications** (BMI) Time: 3:07

SING ME A SAD SONG

(Wynn Stewart)

LUCKY CLARK

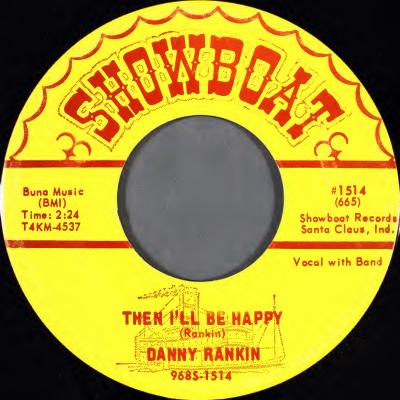
Produced by L.D. Allen

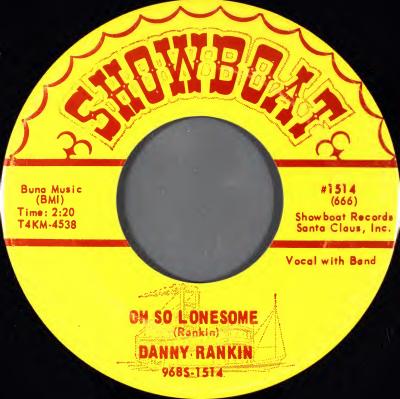
1975 PUMA RECORDS

(NORPORATED/810 SEVENTH AVENUE NEW)

STEREO PD 14317

(76 N 1702-S) Intl. # 2066 673





TOIC TO

YMBOL TRADE MARKS, MADE IN U.S.A.

45 RPM

5-9059 (ZSP32083)

Newlon -

Ellinin) UNITERN

TEPIC HARKS, HADE IN U.S.A.

45 RPM

5-9059 (ZSP32084) LITTLE THINGS MEAN

-Lindeman-StutzTONY de SIMONE
at the Organ

NU-SOUND

RECORDS

A Division of Nashville Music Productions

Time 2:52
Hallnote
BMI
Produced by:
Tommy Floyd

81 N 460 SIDE A 45 RPM STEREO

"WHISKEY CASTLES" (Tom T. Hall)

DOYLE BRADY

Dist. by Nu-Sound Records 40001, Nashville, Tennessee

NU-SOUND

RECORDS

A Division of Nashville Music Productions

Time 2:59 Hallnote BMI Produced by: Tommy Floyd 81 N 460 SIDE B **45 RPM STEREO**

"IT FEELS BETTER NOW"

(Tom T. Hall) DOYLE BRADY

Dist. by Nu-Sound

Records
Records
7 40001, Nashville, Tennessee



F2039

Vocal with Instrumental Accompaniment (45-9842)

TURE OF CAPTON RECORDS, INC. HAVE I WAITED TOO LONG (Pierce-Bagger-Nettles)

FARON YOUNG



F2039

Vocal with Instrumental Accompaniment (45-9843)

TATTLE TALE TEARS
(Faron Young-Owen Perry)
FARON YOUNG

TERRAIN

200 AMERICAN MUSIC 7429 T-225 2:20

TILL THE LAST LEAF SHALL FALL
(S. James - Jarnodes)

AMBASSADOR TRIO

OSCEOLA, ARK.

TERRAIN

200 GOSPEL QUARTET MUSIC 7430

T-226 2:40

INSIDE THE GATE
(J. D. Summer)

AMBASSADOR TRIO
OSCEOLA, ARK.

SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Robbins Music **ASCAP** 1:56



NOT FOR SALE

K 13140 (62-XY-84)

A HOME IN THE MEADOW (Dolan-Cahn) From the MGM and Cinerama Presentation of "HOW THE WEST WAS WON" DEBBIE REYNOLDS Cond. by Robert Ambruster Cond. by Robert Ambruster MADE IN THE MEADOW METRO-GOLDWYN-MAYER INC. A HOME IN THE MEADOW

M-G-M



45 R.P.M.

Robbins Music ASCAP 1:43



NOT FOR SALE

K 13140 (62-XY-86)

RAISE A RUCKUS
(Adapt. by Mercer-Dolan)

From the MGM and Cinerama Presentation of "HOW THE WEST WAS WON"

DEBBIE REYNOLDS
Cond. by Robert E. Dolan

Of METRO-GOLDWYN-MAYER INC.





SIDE A - MONO
FOR D.J. USE ONLY-NOT FOR SALE
WHENEVER A TEENAGER CRIES
(Ernie Maresca)

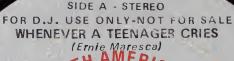
NORTH AMERICAN

N-2024 N-M-1018-A Produced by: Steve & Bill Jerome Published by: Laurie Music B.M.I.

Time: 2:46

MUSIC INDUSTRIES

REPARATA Arranger: John Abbott P 1974



NORTH AMERICAN

N-2024 N-S-1018-A Produced by: Steve & Bill Jerome

Published by: Laurie Music B.M.I.

Time: 2:46

MUSIC INDUSTRIES

REPARATA

Arranger: John Abbott



MCA RECORDS

BACK DOOR OF HEAVEN

(Glenn Ballantyne)





PROMOTION COPY **NOT FOR SALE**

The Times Square Music Publ. Co. (BMI) (2:56) (Intro: :15)

AMY WOOLEY PRODUCED BY RON CHANCEY ARRANGED BY BERGEN WHITE © 1982 MCA RECORDS, INC. MFA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL PLAZA





JIMMIE DAVIS With THE ANITA KERR SINGERS

ED 589

With Instrumental Accompaniment

> 91184 (Side 1)

1. SOMEONE TO CARE (Jimmie Davis)

2. I WON'T HAVE TO CROSS JORDAN ALONE

(Chas. E. Ducham-Thomas Ramsey)



JIMMIE DAVIS With THE ANITA KERR SINGERS

> ED 589 (\$ 530)&

1. With Organ And Rhythm Accompaniment

2. With Instrumental Accompaniment

> 91184 (Side 2)

- 1. WHEN I PRAYED LAST NIGHT
 - 2. WHEN THEY RING THOSE GOLDEN BELLS

BRANDX

(THAT OTHER LABEL)

Hitkit Music-**BMI** Produced by: Dan Beck & John Autry For Southern Slope **Productions**



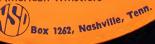
BX-1(BX-1-A) Time 2:26 MONO

"MR. PRESIDENT IN NASHVILLE"

(John Autry & Dan Beck)

J. ANTHONEY SCOTT

"The Last of the Great American Whistlers"



BRAND X

(THAT OTHER LABEL)

Music Craftshop ASCAP Arranged and Produced by: Willie Fong Young for Southern Slope Productions



BX-1 (BX-1-B) Time 4:21 MONO

"SHENANDOAH"
(Willie Fong Young)

J. ANTHONEY SCOTT

"The Last of the Great American Whistlers"

Box 1262, Nashville, Tenn.



B-50521 ZSP 163906 © 1978 CBS Inc.

> Publisher: Jack & Bill Music Co. (ASCAP)

MY HEART WON'T LET ME LOVE YOU

-M. Routh-

MARCIA ROUTH

Assistant Producer: Charles Cochran Produced by Allen Reynolds for Rivertown Productions

DUEDIO REG



Epic





DEMONSTRATION NOT FOR SALE

8-50521 zss 163907

ZSS 163907© 1978 CBS Inc. Intro. :08

2:53 Publisher: Jack & Bill Music Co. (ASCAP)

MY HEART WON'T LET ME LOVE YOU

-M. Routh-

MARCIA ROUTH

Assistant Producer: Charles Cochran Produced by Allen Reynolds for Rivertown Productions

B"EPIC," MARCA REG



NOT FOR SALE 8-50408 ZSP 162796 @ 1977 CBS Inc. Intro. :18 3:16

Publisher: House of Gold Music. Inc. (BMI)

LOVE IS ON THE AIR -J. Slate - L. Henley - J. Hurt-

LARRY HENLEY

Produced by Johnny Slate and Larry Henley for Windchime Productions



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50408 ZSS 162797 @ 1977 CBS Inc.

Intro.:18 3:16 Publisher: House of Gold Music, Inc. (BMI)

LOVE IS ON THE AIR -J. Slate - L. Henley - J. Hurt-

LARRY HENLEY

Produced by Johnny Slate and Larry Henley for Windchime Productions

O'EPIC." MARCA REG.



Acuff & Rose (BMI) (SL-1454)

PROMOTIONAL COPY



NOT FOR SALE

DID I SAY SOMETHING WRONG

(No.en G. Brown)

OIVISION OF

SHREVEPORT THE SHRIMPERS Produced by Don Logan JEWEL



Su-Ma (BMI)

(SL-1455)

PROMOTIONAL COPY



Time 1:50

NOT FOR SALE

IN THE TIME IT TAKES TO LEAVE (Alan Fowler - Tony Douglas)

OIVISION OF JEWEL RECORDS

THE SHRIMPERS

- SHREVERORT !

Newkeys Music, inc. (BMI) Produced by Jimmy Key and Jack Key

RR-5067 711-2185-S

Time: 2:50

(P)1974 Rice

Jack Key

Records, III.

Population STEREO

VOCAL

STEREO

VOCAL

STEREO

Coave Dudley

Dave Dudley

Dave Dudley

Correct Corr

Newkeys Music, Inc. (BMI) Produced by Jimmy Key and Jack Key

RR-5067

711-2187-5 Time: 2:32

P1974 Rice

STEREO

VOCAL

STEREO

VOCAL

STEREO

VOCAL

STEREO

Converted to the control of the control of





(He's Making Eyes At Me)
(Clare-Conrad)
JOHN GORDY
45-1098 B



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0168 (F4PW-5852)



45 RPM

LOVE AND MARRIAGE

(from the Producer's Showcase Production "Our Town") (Sammy Cahn-James Van Heusen)

HELEN GRAYCO

with The Jud Conlan Singers and Instrumental Accompaniment



MADE IN U.S.A.

4X-0168 (F4PW-5853)



45 RPM

WHEN YOU'RE IN LOVE YOU BELIEVE

(Richard Adler-Jerry Ross)

HELEN GRAYCO

with The Jud Conlan Singers and Instrumental Accompaniment



5691-X45 (3789)

Vocal by Tiny Hill

THERCURY RECORD CORECRATION HOW'M I DOIN'

(Fowler - Redman)

TINY HILL and His Orchestra

CHICAGO ILLINOIS DEAN



5691-X45 (3420)

Vocal by Tiny Hill & The Hillsiders

TINY HILL and His Orchestra

CORPORATION CHIEROS









-Skylar-A. Jacobs-

JILL COREY

with Percy Faith and his Orchestra



Acuff-Rose BMI- 3:28 P) 1975 Misty Records



N.W. LOOP MAR CAM ANTOMO. EXTEN DOST SUKEBOX 3222 IF YOU SEE HER (Mickey Newbury) JOHN DONAHO



Pamper Music BMI-2:42 **P** 1975 Misty Records

Record No. 45-MS-7510 **STEREO**

O'ST NISTY WIKEBOX 3222 TWENTY FOURTH HOUR (Ray Price)

IOHN DONAHO

N.W. LOOP



PROMOTION COPY NOT FOR SALE

Bourne Music ASCAP 2:16



11245 (45-15430)

OUT OF TEARS

(Dick Ahlert & Arthur Kent)

KAREN McKENZIE

Produced by: Paul Cohen Arranged by: Cliff Parman



PROMOTION COPY NOT FOR SALE

Acuff-Rose Publications, BMI 2:30



11245 (45 - 15432)

NO NOT TONIGHT

(Melvin Endsley)

Produced by: Paul Cohen
Arranged by: Cliff Parman

Arcagons Inc., New YORK, M.Y., 1979.



ZAF704A

(933) Dunbar Mus., Inc. (BMI)

Time: 3:36 Produced by: Manuel Alejandro



45 RPM Compatible Stereo

P & C 1976 from the Zafiro LP "Hablame Del Mar, Marinero"



ZAF704B

(939) Dunbar Mus., Inc. (BMI) Time: 3:03 Produced by: Manuel Alejandro

NATIONALLY OLS, RESPERARE A MAÑANA
(M. Alejandro-A. Magdalena)
MARISOL

OF COCO RECORDS, INC., 254, M. S. S.

RPM Compatible Stereo

P & @ 1976 from the Zafiro LP "Hablame Del Mar, Marinero''



ZAF708A

(964) Celta Mus. (ASCAP) Time: 3:06 Produced by: Juan Carlos Calderon

SECRETARIA
(Juan Carlos Calderon)
MOCEDADES

SY COCO RECORDS, INC., 254, M.S. St., M.S

45 RPM Compatible Stereo P & C 1977 from the Zafiro LP "El Color de Tu Mirada"



ZAF708B

(960) Celta Mus. (ASCAP) Time: 4:08

Produced by: Juan Carlos Calderon

NATIONALLY ELL

45 RPM Compatible Stereo P & C 1977

from the Zafiro LP "El Color de Tu Mirade"

EL COLOR DE TU M

(Juan Carlos Calderon)

MOCEDADES

RECORDS, INC. 25AW.

= = =

BG-800 STEREO



Ranchera 2:29

CARTA DE SIETE OJAS
(Arr: W.Gonzales)
WALLY GONZALES

B-5189



BG-800 STEREO Ranchera 2:35

VESTIDO MOJADO WALLY GONZALES

B-5190

M I A MI

LIC. POR DISCOS COLUMBIA

9088-A

UN POCO MAS

(A. Carrillo)

TRIO LOS PANCHOS

(Gil-Navarro-Albino)

(COL-1901-4)

MIAMI RECORDS - MIAMI, FLORIDA

RECORDS

LIC. POR DISCOS COLUMBIA

9088-B

CULPABLE
(S. Seracini-D'Aquisto)

TRIO LOS PANCHOS
(Gil-Navarro-Albino)

(COL-1901-3)

MIAMI RECORDS - MIAMI, FLORIDA



CUANDO SE PIERDE UN AMOR (Pedro Reyna)

NESTOR DANIEL



45-RPM Del OLP-8485 ®-1980 Discolando Records & Tapes

3966 CARA B

YO QUIERO SER TU AMANTE

(Rosendo montiel)

NESTOR DANIEL





TEREO T-5109-A

Arr. by John Bell Produced by Martyn Ford

PUB: 1973 Time: 2:32

JUANITA CHIQUITA

(J. Rowles - P. Reid)



STEREO T-5109-B

Produced & Arranged by Martyn Ford



Train Publishing Plan Ltd. Time: 3:09

CAN'T YOU FEEL IT

(Rowles - Kipner - Stevens)

JOHN ROWLES

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

P1974 Phonogram Inc.

Jerry Lee Lewis Music (BMI)

From MERCURY'S Album 1-40 COUNTRY SRM-1-710

> ARRANGED BY CAM MULLINS

73618 2-50241 Time: 3:15 PRODUCED BY STAN KESLER

JERRY LEE LEWIS ORROW TAKING

(B. E. Taylor)

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

P1974 Phonogram Inc.

Window Music Publishing Company Inc. (BMI)

From MERCURY'S Album I-40 COUNTRY SRM-1-710

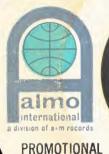
73618 2-50257 Time: 2:30 PRODUCED BY STAN KESLER

JERRY LEE LEWIS HE CAN'T FILL MY SHOES

(L. Kingston - F. Dycus) ARRANGED BY CAM MULLINS

ONCE A DAY

(Bill Anderson)



COPY

NO

Moss Rose Inc. (BMI)
229

Time 3:21 (5057)

NOT FOR SALE

LUCILLE STARR

Arr. by Herb Alpert & Billy Strange Produced by Herb Alpert

HERE COME MORE ROSES

(Frank Fuller - Harlan Howard)





Bramble Music Inc. (BMI)

229

Time 3:11

(5058)

NOT FOR SALE

LUCILLE STARR

Arr. by Billy Strange & George Tipton Produced by Herb Alpert



REG. U. S. PAT. OFFICE DOT RECORDS, INC., GALLATIN, TEMM.

Gallatin Music Corp. BMI

45-15446 MW-9050

SYMPHONY TO ANNE

(Chick Thompson)

MARC FREDERICKS
and His Orchestra

and His Orchestra
"Ultra High Fidelity"

1-56



REG. U. S. PAT. OFFICE DOT RECORDS, INC., GALLATIN, TEMB

Gallatin Music Corp. BMI

45-15446 MW-9051

MYSTIC MIDNIGHT

(Chick Thompson)

MARC FREDERICKS and His Orchestra "Ultra High Fidelity"

1-56

ICTOR RCA

47-6648 Commander Publ. ASCAP G2PW-6559



45 RPM "NEW ORTHOPHONIC" HIGH FIDELITY

(from the Broadway (Johnny Mercer-Gene De Paul)

JULIUS LA ROSA

With Joe Reisman's Orch, and Chor.

2.51

REGISTRADAS - RADIO CORPORATION OF MIMERICA. (from the Broadway production "L'! Abner") (Johnny Mercer-Gene De Paul)

ICTOR

47-6648 Robbins Music Corp.
ASCAP G2PW-6560



45 RPM "NEW ORTHOPHONIC" HIGH FIDELITY

THE OPPOSITE SEX

(from the MGM film "The Opposite Sex") (Sammy Cahn-Nicolos Brodszky)

JULIUS LA ROSA

with Joe Reisman's Orchestra
2:50
2:50
2:50

331/3RPM

EXPLORING EXPLORING ECUADOR ECOFF. Supplements Corp.



45 RPM

Frank Music Corp. ASCAP

Time: 2:45

RECORDS

60-RR-15 ZTSP 64339

SUMMERTIME LOVE
(From The Broadway Production
"GREENWILLOW") Loesser (From The Broadway Production
"GREENWILLOW") Loesser

EDDIE FISHER
Orchestra Conducted by
Richard Wess
NC. DISTRIBUTED BY UNITED

RECORDS



45 RPM

Mayfair Music ASCAP

Time: 1:50

RECORDS

E - 2 60-RR-16 ZTSP 64340

AFTER YOU'VE GONE

Cramer - Layton

EDDIE FISHER

Orchestra Conducted by
Richard Wess

NC. • DISTRIBUTED BY UNITED TELEFILM RECORDS



6377-X45

Vocal by

(I Was) SUE THOMPSON CORPORATION CHICAGO ICAINOIS JUST WALKING OUT THE DOOR



6377-X45 (7328)

AFCORD CORPORATION I'LL HATE MYSELF IN THE MORNING CHICAGO ILLIMOIS DE

SUE THOMPSON.



Blue Echo Music (ASCAP) Time 3:35

(P) 1973

STEREO DOA-17456

Semilities.

MB 27225-S Produced by Jim Foglesong

Arranged & Conducted by Bergen White

A SONG FOR EVERYONE
(Ray Griff)

RAY GRIFF

RAY GRIFF

CORPORATION, NEWTORK

OF FAMOUS MUSIC CORPORATION

OF FA



Blue Echo Music (ASCAP) Time 2:59

(P) 1973



STEREO DOA-17456 MB 27291-S Produced by Ray Griff

ANTHINI ST.

ANOTHER SAD AFFAIR

(Ray Griff)

RAY GRIFF

RAY GRIFF

CORPORATION, NEWTORK, NEWTORK



®

Publisher Black Leather Music: 10 (BMI) (45-01662-)



STEREO D-4360

Time: 4:06

Protected by Ricky Podolor

"DANCE TO MY SONG"
(From the LP "My Sportin' Life")
(J. Kay)
JOHN KAY

Records, Inc.

I'VE TAKEN

(Jeanne Pruett-Walter Haynes)



MCA-40605 (MC4847)



PROMOTION COPY NOT FOR SALE

Jeanne Pruett Music, Inc./Weeping Willow Music (BMI) (2:36)



PRODUCED BY WALTER HAYNES

PRODUCED BY WALTER HAYNES

P 1976

MCA RECORDS, INC.

MCA RECORDS, INC.

MCA RECORDS, INC.

MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL CITY CALL PLAZA.

YOU DON'T NEED TO MOVE A MOUNTAIN

(Jim Rushing-Wayland Holyfield)



(MC2640)



PROMOTION COPY NOT FOR SALE

Jack Music, Inc. (BMI) (2:46)

JEANNE PRUETT

PRODUCED BY WALTER HAYNES

P 1974

MCA RECORDS, INC.

MFO. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSA

HOPEFULLY (I'll Be Out Of My Mind)

(Jeanne Pruett)

STEREO MCA-40207 (MC2552)



PROMOTION COPY NOT FOR SALE

Jeanne Pruett Music, Inc. (BMI) (2:58)

JEANNE PRUETT

PRODUCED BY WALTER HAYNES

® 1974

MCA RECORDS, INC.

BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY CHARGE.



Vocal Accompaniment by The Jordanaires Produced by Bob Ferguson





MONO JH-10967

ALGAIC

MONO

Music

ASCAP

2:30

Intro: 12 End: Fade

BORN BELIEVER (Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. (?) 1977 RCA RECORDS



Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson





STEREO JH-10967

STEREO

Music Publishing Inc.

ASCAP

2:30 Intro: 12

Intro: 12 End: Fade

BORN BELIEVER (Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



Arr. and cond. by Glenn Osser

Produced by Bob Thiele



STEREO BSB0-0269 BSB0-0269-A

Tebo Music, Ltd., ASCAP

3:03

GATSBY'S

(B. Tribe.)

(B. Tribe.)

BOB THIELE & FILE

NEW HAPPY TIMES ORCH.

NEW HAPPY TIMES ORCH.

P. 1974 Bob Thiele Music, Ltd.

Manufactured and Distributed by RCA Records. New Manufactured and Distributed by RCA Records. (from ''The 20's Score Again'' album)
(B. Thiele-G. D. Weiss)



Arr. and cond. by Glenn Osser

Produced by Bob Thiele



STEREO BSB0-0269 BSB0-0269-B

Irving Berlin Music Corp., ASCAP

3:11

WHAT'LL I DO (from "The 20's Score Again" album)
(Irving Berlin) **BOB THIELE & HIS** NEW HAPPY TIMES ORCH.

Manufactured and Distributed by RCA Re



MONO 45 RPM







LAY DOWN
-R. Scaife - D. Hogan-

CHARLY McCLAIN
Produced by Larry Rogers



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50285 zss 161759

1976 CBS Inc.
 Intro. :14

2:58

Publisher: Partner Music

LAY DOWN
-R. Scaife - D. Hogan-

CHARLY McCLAIN

Produced by Larry Rogers

O''EPIC," MARCA REG.

MCA-40684

ACORDS INC MED BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA UNIVERSAL CALL

RECORDS INC. MED BY MCA RECORDS INC., NO UNIVERSAL

THEY'RE WRITIN' HER NAME (On The Wall)

(Glenn Johnson)

STEREO MCA-40138 (MC1693)



PROMOTION COPY NOT FOR SALE

Sure-Fire Music Company, Inc. (BMI) (2:16)

PRODUCED BY WALTER HAYNES

PRODUCED BY WALTER HAYNES

P 1973

MCA RECORDS, INC.

MCA RECORDS, INC.

MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UN

ODE TO A COUNTRY BAR

(Bobby Bond)

STEREO MCA-40138 (MC1695)



PROMOTION COPY NOT FOR SALE

Acuff-Rose Publ., Inc. (BMI) (2:38)

JOHNNY WRIGHT

DHNNY WRIGHT

PRODUCED BY WALTER HAYNES

® 1973

MCA RECORDS, INC.

MFD. BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL

THE LOVE SONG (That'll Shake The World)

(Kenny Nolan)





PROMOTION COPY **NOT FOR SALE**

Kenny Nolan Publ. Co. (ASCAP) (3:51) (Intro: :14)

PRODUCED BY KENNY NOLAN AND JAY SENTER IN ASSOCIATION WITH FREDDIE PERREN From the MCA LP, MCA-5332, "Head To Toe"

1982

MCA RECORDS, INC.

WHO BY MCA RECORDS, INC. 100 UNIVERSAL PLATA.



MONO 45 RPM

Produced by A Jack and Misty Production



8-50082 ZSP 160006 © 1975 CBS Inc. Intro. :05 3:08 Publisher:

Publisher: Birdwalk Music Pub. Co., Inc.(BMI)

"THE HOUSE" (THAT USED TO BE A HOME)

-J. Blanchard - M. Morgan-

JACK BLANCHARD & MISTY MORGAN

BUEDIA DE AREG





Epic

STEREO 45 RPM

Produced by A Jack and Misty Production



DEMONSTRATION NOT FOR SALE

8-50082 zss 160007

1975 CBS Inc. Intro. :05

Publisher: Birdwalk Music Pub. Co., Inc.(BMI)

"THE HOUSE" (THAT USED TO BE A HOME)

-J. Blanchard - M. Morgan-

JACK BLANCHARD & MISTY MORGAN

B"EPIC," MARCA REG.



From Nashville, Tennessee
"The Musical Heart
of America"

NOT FOR SALE

634-45-8901 Tarheel-BMI Time 2:26 Produced by Al Gore & Jack Linneman

D J SAMPLE

45 RPM-869 KENNY ROBERTS

(Vocal)

190

ARTIFICIAL FLOWERS

(Warren Robb)





D J SAMPLE

45 RPM-869 KENNY ROBERTS (Vocal)



NOT FOR SALE

634-45-8908 Tronic-BMI Time 2:11 Produced by Al Gore & Jack Linneman

GONNA WHISTLE ME A TUNE

(Leon Grissom)

4-21368-s (ZSP25136) WAIT A LITTLE LONGER PLEASE JESUS Hade of the Marks Keg. U.S. Pale Off: Narcas Registratas Andrews Keg. U.S. Pale Off: Narcas Registratas IMB

45 RDM

4-21368-s (ZSP35137)

MORKS OF THE LORD

Flore Marks Reg. U.S. Pat. Off. Marcas Registrada.



peter pan



NON-BREAKABLE

(With Normal Use)

RUDOLPH THE RED NOSED REINDEER

(JOHNNY MARKS)

Sung by DICK EDWARDS With the Peter Pan Chorus and Orchestra



peter pan records

NON-BREAKABLE (With Normal Use)

THE FIRST NOEL HARK! THE HERALD ANGELS SING

Sung by THE CAROLEERS

Directed by Vicky Kasen

L-31 B

L-31 B

PLASTICS CO., NEW ARK, W. 1. THE CAROLEERS

- Popule

MADE IN

TRADE MARK REG.

45 R.P.M.

EP159

EXTERDED PLAY

#EP159A)

"POP" CONCERT TIME

DONKEY SERENADE EL RELICARIO

ROYALE CONCERT ORCH.

Projet

MADE IN U.S.A.

TRADE MARK REG.

45 R.P.M.

EP159

EXTENDED PLAY

(EP159B)

"POP" CONCERT TIME

FIDDLE FADDLE EL CROCLO

ROYALE CONCERT ORCH.







71050X45 YW14814

Shag Publishers (BMI)

Instrumental

TRICKY

(Gus Jinkins)

RALPH MARTERIE

And His Orchestra

AFCORD CORPORATION. MADE



71050X45

YW14301 Judy Music (ASCAP) 2:15

Instrumental Rel. Jan. 24, 1957

TRAVEL AT YOUR OWN RISK

(Matt Alagna)

RALPH MARTERIE

And His Orchestra

CORPORATION.

THEME FROM "MURDER ON THE ORIENT EXPRESS'

(Richard Rodney Bennett)

STEREO

Famous Music ASCAP

4026 (S45-X49115)

Roval Opera House Orchestra. Covent Garden Conducted by Marcus Dods

2:08

Produced by Christopher Bishop

Recorded in England

P 1974 Capitol Records, Inc.

WALTZ THEME FROM ''MURDER ON THE ORIENT EXPRESS''

(Richard Pales Bennett)

STEREO

4026 (\$45-x49116)

Royal Opera House Orchestra. Covent Garden Conducted by Marcus Dods Famous Music Corporation ASCAP

2:34

Produced by Christopher Bishop

Recorded in England

(P) 1975 Capitol Records, Inc.







(45-8304) SIDE 4

ROSES FROM THE SOUTH (Johann Strauss) Part 2

CLEMENS KRAUSS ORCHESTRA

CAVED . UNAUTHONIZED RUBUS PERFERNANCE



KDM-8065



(45-8305) SIDE 5

conducting the



JERRY MURAD AND HIS HARMONICATS



4-42995 JZSP 76843 Pub: Gower Music, Inc. (BMI)

2:29

509

Theme From LAWRENCE OF ARABIA

(From the Columbia Motion Picture
' Lawrence of Arabia') • M. Jarre

© *COLUMBIA* MARCAS REG. PRINTED IN U.S.A.



4-42995 JZSP 76844 Pub: Famous Music Corp. (ASCAP)

2:06

SEVEN DAYS IN MAY

(Inspired by the Paramount Picture "Seven Days In May") -R. Stratford OCOLUMBIA MARCAS REG PRINTED IN U.S.A.

MI A

ATA aypau (SES

KUND RICHARD FLAFGEL MANGHTA

HUAN DUEY

Prod by Ent Thompson

OPI

RECORDS

TA 131 (SESAC) 2:02

RICCARD'S FLUEGEL KNIGHTS

MANISKIRT WALTZ

Art. to Conf. 2 Prod. by San Trompson

ACCORDS NEW MORNING

Gazelle Records ?

Produced By: Fred Kelly Productions, Inc.

DJ COPY

For Low Key

IRDA 280-A Intro :08 FREBAR Music

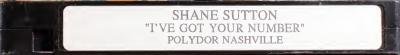
BMI

1976 Gazelle Records

-4 Wasic Sander Trans. LONELY EYES (Fred Kelly) RANDY BARLOW

RAND.





THE BELOVED "SWEET HARMONY" 5:12 FROM CD "CONSCIENCE" (82457) ATLANTIC RECORDS/THE ATLANTIC GROUP

THE BELOVED
"SWEET HARMONY" 5:12
FROM CD "CONSCIENCE" (82457)
ATLANTIC RECORDS/THE ATLANTIC GROUP







Cledus "T" Judd

"Every Light In The House Is Blown"
TRT: 3:48 • AUDIO: STEREO

Razor & Tie Entertainment L.L.C.

PLEASE RETURN TAPE TO: ARISTOMEDIA 1620 16th Ave. South Nashville, TN 37212



OUEENERVOIE
"JET CTTY WORLN- 12:20:



EMI declare in





70 Universal City Plaza
Universal City, CA 91608

Tel 818 777 4000

Fax 818 777 6239

SASS JORDAN

"Make You A Believer" 4:16

VHS NTSC Stereo Hi-Fi Dub 07-17-92

IMPACT RECORDS





70 Universal City Plaza

Universal City, CA 91608 Tel 818 777 4000 Fax 818 777 6239

SASS JORDAN
"Make You A Believer" 4:16
VHS NTSC Stereo H:-Fi Dub
07-17-92
IMPACT RECORDS



MERCURY RECORDS Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019 (212) 333-8000





MOSS

"DOMIND" 5-50

HOUSE OF LOVE

'YOU DON'T UMBERSTAND" 3:50

OFFICE WHEEL
"I WAIT TO TOUCH YOU" 4-31

SWING OUT STSTEN
"AM I THE SAME LIRL!" 1:02



-HELMET A.T. I. A. N.T. I.C. "UNSUNG" 5:55 C/C FROM LP "MEANTIME" (92162) ATCO · COTILLION · RECORDS INTERSCOPE RECORDS/ & CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019 THE ATLANTIC GROUP







STEVE KOLANDER "LISTEN TO YOUR WOMAN"

RT: 3:09 * STEREO AUDIO

RIVER NORTH NASHVILLE





A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS





STEPHANIE DAVIS "IT'S ALL IN THE HEART" RT: 3:11 * HIF1 STERED

PLEASE RETURN TAPE TO
ARISTOMEDIA
1620 16th AVENUE SOUTH
NASHVILLE. TN 37212







POST PERFECT 220 Last all district New York, N = 70017

RELATIVITY RECORDS

SHOTOUN MESSIAH
"HEARTEREAK BLVD."
LP — SECOND COMING
4:21 1060-A

RELATIVITY RECURUS SHOTGUN MESSIAH "HEARTBREAK BLVD." LP-SECOND COPENG





POST PERFECT

RELATIVITY RECORDS

SHOTGUN MESSIAH "HEARTBREAK BLVD." LP - SECOND COMENG



A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS

CALLETTE COLUMNO, 4 OS CAC COUNT LO CORCESCOPE, (85582) LOVICE SECORES COLUMN TO COLUMNO, 3 SS CAC LOVICE TO COLUMNO, 3 SS CAC



A.T.L.A.N.T.I.C ATCO.COTILLION RECORDS OVERKILL "THANK FOR NOTHING JULIAN JOSEPH "THE OTHER



A HOUSE
"Endless Art"
3:04
VHS NTSC Dub
03-12-92

radioactive

76 Linuxersal City, Plaza, Universal City, CA 91608 Phone 818:777-4000 Fax 818:777-6239



EMI Records Group

Chrysalis.

"IN THA MOOD" IF - ALL GIRLS OFE

FRETTY

EMI Records Group THE HA MOODS PLEASE RETURN TO: 1290 Avenue Of The Americas New York, New York 10104



EMI Records Group



FARLION
"IN THE MOOD"

"IN THE MOOD" LP - ALL GIRLS ARE PRETTY





hervalt für : ist inde personeta / , . . the rest from talkes from the lies

epic records

GROOVE THEORY "Tell Me"

Album Title: Groove Theory Director: Daniela Federici RT/ 3:51

Sony Music Studios/ GT-TM-D2-S-070695E / W.O. 43481M 7/12/95





Pam Tillis

"IN BETWEEN DANCES"
TRT: 3:21 * Audio: Stereo * NTSC

(CLOSED CAPTIONED)

NASHVILLE

PLEASE RETURN TAPE TO: ARISTOMEDIA 1620 16th Ave. South Nashville, TN 37212





AALIYAH "ONE IN A MILLION" 4.59 FROM CD "ONE IN A MILLION" (92715) BLACKGROUND/ATLANTIC RECORDS/ THE ATLANTIC GROUP





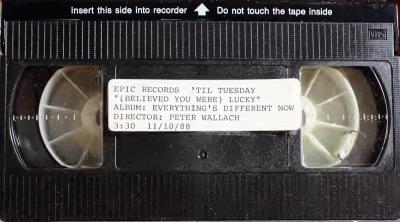


JIVE RECORDS/ NEW LINE CINEMA "5 BOROUGHS" 4:46 FROM THE MOTION PICTURE SOUNDTRACK "THE CORRUPTOR"



JIVE RECORDS/ NEW LINE CINEMA
KRS-ONE
"5 BOROUGHS" 4:46
FROM THE MOTION PICTURE
SOUNDTRACK "THE CORRUPTOR"













Amos credit





A·T·L·A·N·T·I·C R E C O R D S

Angelit (formerly Girls of Angeli) Gárkit (Escape) TRT: 3:20







Dar Williams "As Cool As I Am"

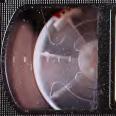
TRT: 3:38 * HiFi STEREO

Razor & Tie Entertainment L.L.C.
PLEASE RETURN TAPE TO:

ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212







REBA MCENTIRE "STARTING OVER AGAIN"

TRT: 4:14 • HIFI STEREO

M C A RECORDS

PLEASE RETURN TAPE TO ARISTOMEDIA 1620 16th Ave. South Nashville, TN 37212



REBA MCENTIRE "STARTING OVER AGAIN" M.C.A. RECORDS · ARISTOMEDIA

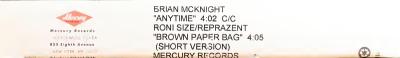


A-T-L-A-N-T-I-C RECORDS

THE LEMONHEADS
"IF I COULD TALK I'D TELL YOU" 2:51
FROM CD "CAR BUTTON CLOTH" (92726)
TAG RECORDINGS/
THE ATLANTIC GROUP
10.9.96

THE LEMONHEADS "IF I COULD TALK I'D TELL YOU"





ing rardik









BRIAN MCKNIGHT
"ANYTIME" C/C
RONI SIZE/REPRAZENT
"BROWN PAPER BAG"
(SHORT VERSION)







CODE 3 "Humpin' Bumpin'" TRT 3:56 OUTBURST RECORDS 5/20/96









2625 Wost Olivo Avo.

CODE 3 "Humpin' Bumpin'" TRT 3:56

A HUNT-JAFFE COMPANY

OUTBURST RECORDS







POST A HUNT-JAFFE COMPANY

2625 West Olive Ave. Burbank, CA 91505 (818) 841-6750 GIN BLOSSOMS
"Follow You Down" 3:45 (CC)
DISHWALLA "Counting Blue Cars" 4:23
JOSH CLAYTON-FELT "Window" 4:11

ASM RECORDS





8urbank, CA 91505 (818) 841-6750

JANUARY COMP





3 VIDEO COMP See Log For Listings RS

> A&M RECORDS 1/24/96





"DON'T DIE JUST YET"

TRT 3:59

DAVID HOLMES

VHS NTSC 1500 Records 01/07/98





UST MEET COMPANY

S West Clive Ave bank, CA 91505 8) 841-6750

DAVID HOLMES
*DOM'T DIE JUST

ET"

1500 Kecoru







DAVID HOLMES





URBANATOR FEATURING MUCKHEAD "CHAMELEON" TRT: 4:35 (C) HIP BOP RECORDS

1600 BROADWAY SUITE 1003-C, NEW YORK, NY 10019 (212) 974-7477







WIDEO ENTERPRESS, INC.
URBANATOR
FEATURING
MUCKHEAD
"CHAMBLEON"
TRT: 4:35
(C) HIP BOP RECORDS

1600 BROADWAY SUITE 1003-C, NEW YORK, NY 10019 (212) 974-7477



CHAVEZ
'UNREAL IS HERE'. FROM THE ALBUM 'RIDE THE FADER'
DIRECTORS, THE MARSH/CLAY TARVER
MATADOR RECORDS
2/25/97

CHAVEZ
'UNREAL IS
HERE', FROM
THE ALBUM
'RIDE THE
FADER'
DIRECTORS,
THE
MARSH/CLAY
TARVER
MATADOR
RECORDS
2/25/97



CHAVEZ
'UNREAL IS HERE', FROM THE ALBUM
'RIDE THE FABER'
DIRECTORS, THE HARSH/CLAY TARVER
MATADOR RECORDS
2/25/97



MOLOKO Fun For Me

Hi-Fi Stereo

Timis axa alili

TYTES!



MOTOKO

Fun For Me

Hi-Fi Stereo



物はお海質 護藤はと藤原と植廊のおびみの水を水





THE CORRS "SUMMER SUNSHINE" 2:49 C/C FROM CD "BORROWED HEAVEN" ATLANTIC RECORDING CORP. 05/05/04





THE CORRS "SUMMER SUNSHINE" 2:49 C/C FROM CD "BORROWED HEAVEN" ATLANTIC RECORDING CORP.







THE LIVING THINGS
"BOMBS BELOW" (CC)
TRT: 3:10

DREAMWORKS RECORDS

W.O. # 156751





BOB CARLISLE

"BUTTERFLY KISSES"

(5:40)











EMINEM (FEAT. DR. DRE)
"GUILTY CONSCIENCE"
(BET VERSION)
TRT 3:33
Aftermath/interscope Records
05/25/99





EVERCLEAR
"EVERYTHING TO EVERYONE"
3:24

CAPITOL RECORDS



EVERCLEAR
"SANTA MONICA"
3:11
CAPITOL RECORDS





AT-L-A-N-T-I-C RECORDS

RUSTY
"WAKE ME" 4:15
FROM CD "FLUKE" (92573)
HANDSOME BOY/TAG/ATLANTIC RECORDS/
THE ATLANTIC GROUP
7/20/95

RUSTY "WAKE ME"



A·T·L·A·N·T·I·C RECORDS













YEAH YEAH YEAHS
"DATE WITH THE NIGHT"
2:33
INTERSCOPE RECORDS



THE HOPE CARRY MATERIAL REPORT 1975







"Nake Commercial 'Guerrilla Tennis'" -30 "Cattfoly at 2 21

LESS THAN JAKE



All My West Friends Are Metalheads

from the album



LESS THAN JAKE

Directed by Richard Reines
Produced by Stephanie Reines

Album produced by Howard Benson and Less Than Jake Mixed by Chris Lord-Alge

Caput

hollywoodandvine.com : Itjeafn.org : lessthanjake.com



Capitol RECORDS

Less Than Jake " ALL MY BEST FRIENDS ARE..."

Length 3:29







NEAL McCOY

"FOR A CHANGE" RT: 3:53 * HiFi STEREO CLOSED CAPTIONED ATLANTIC RECORDING CORP

PLEASE RETURN TAPE TO:

1620 16th AVENUE 37212 NASHVILLE, TN



NEAL MCCOY "FOR A CHANGE" CLOSED CAPTIONED ATLANTIC RECORDING CORPORATION ARISTOMEDIA





KASEY CHAMBERS

"NOT PRETTY ENOUGH"

3:25 (CLOSED CAPTIONED)

WARNER BROS. RECORDS NASHVILLE

*PLBASE RETURN TO: VIDEO DEPT. WARNER/REPISE NASHVILLB 20 MUSIC SQUARE BAST, NASHVILLB, TN 37203-4326



TEC.

KASEY CHAMBERS "NOT PRETTY ENOUGH"

"NOT PRETTY ENOUGH"
3:25 (CLOSED CAPTIONED)
WARNER BROS. RECORDS NASHVILLE

PIRATES OF THE MISSISSIPPI COULD DO BETTER" GIANT RECORDS - PLEASE RETURN TO: ARISTOMEDIA

A-T-L-A-N-T-I-C RECORD RDS

PO BROKE N' LONELY
"TWISTED" 4:04 **C/C**
TROM CD "FORBIDDEN VIBE" (92533)
EIG BEAT RECORDS/THE ATLANTIC GROUP
4/3/95





A-T-L-A-N-T-I-C R E C O R D S

"TWISTED" 4:04 **C/C**





04/24/91 705 VHS (STEREO)

ULTRA NATE "IS IT LOVE"

0:03:46

WARNER BROS. RECORDS 145243

3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800



04/24/91 705

"IS IT LOVE"

0:03:46

WARNER BROS. RECORDS 145243

3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-8800





Bryan White
"I'm Not Supposed to Love You Anymore"

TRT: 3:39 * HiFi Stereo

Asylum Records

PLEASE RETURN TAPE TO: ARISTOMEDIA 1620 16th Ave. South Nashville, TN 37212





Bryan White "I'm Not Supposed to Love You Anymore" Asylum Records • ARISTOMEDIA



GEORGE JONES & TAMMY WYNETTE "ONE"

TRT: 4:10 STEREO AUDIO NTSC
M C A RECORDS

PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212







TIM McGRAW "REFRIED DREAMS"

** CLOSED CAPTIONED **

RT: 2:48 * HiFi STEREO

PLEASE RETURN TAPE TO:

ARISTOMEDIA 1620 16th AVENUE SOUTH NASHVILLE. TN 37212







Mark Collie

"Three Words, Two Hearts, One Night"

RT: 3:26 * HiFi STEREO









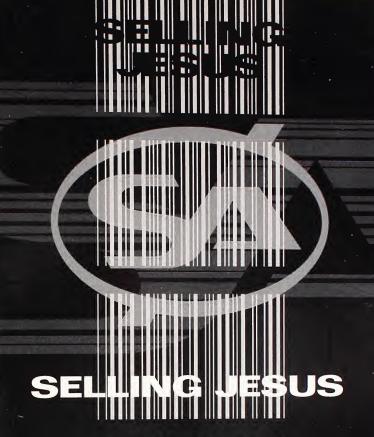
ELEKTRA EN DER LACHMENT

INSPIRAL CARPETS
"THIS IS HOW IT FEELS"
LP - LIFE













SKUNK ANANSIE





epic records ONE LITTLE INDIAN

SKUNK ANASIE

"SELLING JESUS"

RT/ 3:44

Sony Music Studios/ SA-SJ-D2-S-071195E/ W.O. 44774R 8/1/95



ME



BOBBIE CRYNER

"I Just Can't Stand To Be Unhappy"

TRT: 3:38 • HiFi STEREO

M C A RECORDS

PLEASE RETURN TAPE TO ARISTOMEDIA 1620 16th Ave. South Noshville, TN 37212







ARTIFACTS WINDOWS SIDE OF DA TRACKS" 4:01 C/C FROM CD "BETWEEN A ROCK AND A HARD RE CO R D S PRAM CO "BEINDER A ROCK AND A HARD PLACE" (92397) PLACE" (92397) PLACE" (92397) PLACE" (92397) PLACE THE RECORDS/THE ATLANTIC GROUP

maxell ·T·L·A·N·T·I·C ARTIFACTS
"WRONG SIDE OF DA TRACKS"

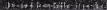




Mercury Records Worldwide Plaza 825 Eighth Avenue New York, NY 10019

Mighty Highly Bosteres "Hell of Atat"

VIIS





Michael English

"Love Moves In Mysterious Ways"

RT: 4:46 * STEREO AUDIO CURB RECORDS 47 MUSIC SQUARE EAST NASHVILLE, TN 37212









STEVE KOLANDER

"BLACK DRESSES"

RT: 2:59 * H1F1 STEREO
RIVER NORTH NASHVILLE
RECORDS

PLEASE RETURN TAPE TO: ARISTOMEDIA 1620 16th AVENUE SOUTH NASHVILLE. TN 37212



STEVE KOLANDER "BLACK DRESSES" RIVER NORTH NASHVILLE RECORDS ARISTOMEDIA



CHRISTAFARI

"LISTENING" OUT OF EDEN "LOVELY DAY"

GRITS "SET YOUR MIND AT EASE" RT: 4:23 TRT: 13:40 . HIFI STEREO

GOTEE RECORDS

ARISTOMEDIA * 1620 16th AVENUE S NASHVILLE, TN 37212







THE MASTERING STUDIO "LIVE FROM ANTARTICAL

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MASTERING STUDIO

The Mastering Studio

10/08/1990 M07/1-1859

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WARNER REPRISE MUSIC VIDEO

BLACK CROMES
"WHO KILLED THAT BIRD OUT ON
YOUR WINDOW SILL...THE MOVIE



JOSH GRACIN

"I WANT TO LIVE"

TRT: 3:46 (CC)

LYRIC STREET RECORDS

VIDEO VANTAGE





Joanna Carlson

"The Light of Home"

RT: 4:43

Reunion Records







JOE DIFFIE

"THIRD ROCK FROM THE SUN" 2:45

EPIC RECORDS

SONY MUSI

JOE

DIFFIE

THIRD ROC FROM THE

SUN" 2:45

EPIC RECORDS



Sony Music
34 MUSIC SQUARE EAST
NASHVILLE, TN 37203

JOE DIFFIE

EPIC RECORDS





WADE HAYES

" DON'T STOP" 2:44

COLUMBIA / DKC RECORDS



WADE

" DON'T STOP" 2:44

COLUMBIA A





Sony Music
34 MUSIC SQUARE EAST
NASHVILLE, TN 37203

WADE HAYES "DON'T STOP"

2:44 COLUMBIA / DKC RECORDS









Sony Music 34 MUSIC SQUARE EAST MASHVILLE, TN 37203

JAMES HOUSE

EPIC RECORDS



VHS



GTS RECORDS

"THE FIRST NOEL"
3:14
"WE THREE KINGS OF ORIENT ARE"
3:34
"THE HOMECOMING"
3:44

11/09/94 D47508



THE FIRST HOBL" 3:14 WE THREE KINGS

OF ORIENT ARE"
3:34
"THE HOMECOMING
3:44

11/09/94





1220 N. Highland Ave. • Hollywood, CA 90038 INCORPORATED (213) 481-3726 • Fax: (213) 486-7406 • Telex 183304

GTS RECORDS

WE THREE KINGS OF ORIENT ARE" 3:34 3:44 "THE HOMECOMING"

11/09/94 D47508





RON WALLACE

"I'M LISTENING NOW" 3:28

COLUMBIA NASHVILLE



COLUMBIA





Sony Music 34 MUSIC SQUARE EAST NASHVILLE, TN 37203

RON WALLACE
"I'M LISTENING NOW"
3:28
COLUMBIA NASHVILLE









MINI COMP REEL ALL/URB/RAP

1.) DE'1 "TRUE HOMIES"

(DAY ONE) :r 3:40

1 VIDEO TIEO
VHS" NTSC DUB
WARNER BROS. RECORDS 12-15-94

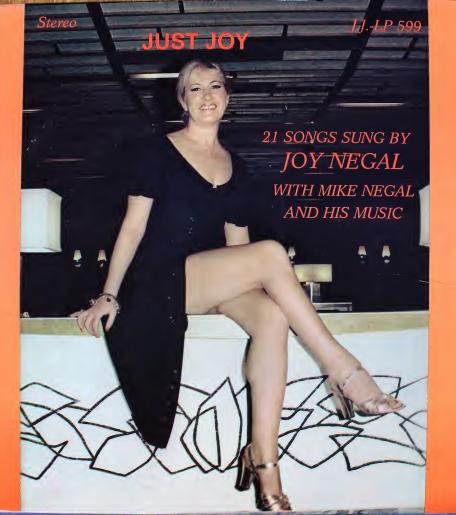
3300 Warner Bhrt Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800





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MINI DUMP RECL BUL/HRE/REP
1.) DE'1 "TRUE HOWLES"
VHS NTSC DUS
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3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800



STEREO - JJ-599

JUST JOY Sung By JOY NEGAL with MIKE NEGAL and His Music

Instrumentation: MIKE NEGAL (drums); PETE DENNETT (Hammond organ); COLIN LIMBER (piano); SERGIO BAJADE (guitar); LOY B. SAJOL (bass)

SIDE ONE

Medlev A

Too Marvelous For Words; My Blue Heaven; I Can't Give You Anything But Love; Penn'te Srom Heaven; Singing in the Rain; Up A Lazy River

Medlev B

San Francisco; Manhattan; Where Or When

Medley C

Darktown Strutters Ball; Bye Bye Blackbird; Bill Bailey; Momma Don't Allow; When the Saints Go Marchina In

SIDE TWO

- 1. QUANDO CALIENTA EL SOL
 - 2. SNOW BIRD
 - 3, HOLD ME CLOSE (Negal)
 - 4. COME PRIMA
 - 5. ABSENCE MAKES THE HEART GROW FONDER (Negal)
 - 6. HAVA NAGILA
 - 7. EL CONDOR PASA

IN THIS ALBUM, Mike and Jay have put tagether same of the songs that they have found to be most popular with the millions of peagle that they have entertained during the past years an T.V., radia, and personal appearances. Side ane consists of goad ald standardsangs split into three medleys. On side two, Jay sings in four languages — English, Spanish, Italian, and Hebrew. Also included are two songs written and compased by Mike and Jay, "Hold Me Close" and "Absence Makes the Heart Graw Fander." You will find that you can dance to every number an this recard, or, if you prefer, just sit back and listen to the relaxed style of Jay's singing and the swinging sound of Mike Negal and his music. We hope this album will give you many happy haurs of enjayment, and we strangly recammend it for use at your parties.

THE MIKE NEGAL TRIO

MIKE NEGAL . . . is well-knawn in almost every branch of British show business. His famous bands, which have ranged from a tria up to an 18-piece band, played not only at the London Hillan, Pigalle, Playbay Room, Celebrity, Bagatelle, Stark Club, the Darchester, and Grasvenor hotels but also have stured Europe and Africa extensively. His band was also resident an one of England's tap television programmes, where he worked with such people as the great Tom Janes and Sammy Davis Jr. Mike has campased many songs in collaboration with his wife, Joy, and recently had a song in the English charts called "Change Your Mind". Nat cantent with success as band leader, musician, compere, and composer, at one point in his career he switched to acting in films and appeared in such noted films as "You Only Lite Twice" starring Sean Connery, Lee Marvins". The Dirty Dozen," and "Where Engles Dare;" where he donned a German uniform and coptured Richard Burtan. You may recognize his face fram his many appearances in the I.V. series, "The Avergers," (The Saint," and "The Champions." In he film "Bedazzled," starring Peter Coak, Dulley Macre, and Requel Welch, Mike was featured with his band. One of the highlights of Mike's musical career has recently been going to the United States and working apposite the great Coamt Basie Orchestra, where he was able to join in any gime sessions with the Basie men. When asked wha his favorite drummers have been, he replied Buddy Rich, Gene Krupa, and Loui Belsan. But when asked wha are his favorite singers, Mike replied . . . JUST JOY.

JOY NEGAL . . . started her career as a dancer and starred in many London musicals befare becaming ane af England's tap vacalists. Having worked with mast of England's nomed bands in persanal appearances, radia, and T.V. dates, she has now farmed a trio with her husband which is known as "The Mike Negal Trio." Jay has also been seen in many films, dancing and acting with such stars as Joan Crawfard, Phyllis Diller, and Jerry Lewis. At ane time, both Joy and her husband, Mike, warked tagether in a film far Frank Sinatra called "The Naked Runner." Apart from being known for her relaxed vacal style, Jay is also an accamplished beas guiltarist. Joy's earlier singing influences were many—Daris Day, Lena Horne, Ella Fitzgerald, Saroh Vaughan, and the late and and great Judy Garland, with whom later in her career she met and became a friend. One af the highlights af her career was perfarming befare Her Majesty the Queen ond Prince Philip at the famous London Coliseum Theatre.





PETE DENNETT... organist/pianist/arranger joined the Mike Nagal Tria in 1972 after an extensive career playing around all the top nightclubs and dance holls in Britain. Peter has played many radio and television shows and backed several af Britain's leading artists. His flair for music began at the tender oge of four, when his father baught him a mouth organ to keep him quiet, and by the time he was seven years ald he wos playing in schaal concerts. After taking piano lessons, he then progressed to the Hammand organ. Apart from daing a great job an argan ond piana with the trio, Pete is alsa featured as a singer. One af the highlights of Pete's career was meeting his idal, the great American jazz pionist, Bill Evans.

Recorded at VARIETY RECORDING 130 West 42nd St. New York, N. Y. 10036



HOTT
MAXI
SINGLE
featuring
Don't Want You
and
Can't Explain



SODRÍSC

sonrise



SIDE ONE - Mighty Clouds of Joy, One Tin Soldier, Tell It All, Sing Together and I Believe in Jesus.

SIDE TWO - Bright New World, Swing Low, If Jesus Came Today, Put A Little Love In Your Heart and Jesus Medley.

CATHY HALFHILL-vocals, tambourine. MELODIE ROBINSON-vocals, piano. BOB ROBINSON-vocals, acoustic and bass guitars. RICHARD ELLS.WORTH-drums.

Arrangments: SONRISE. Back photo and design: RICHARD ELLSWORTH. "If Jesus Came Today" was written by MELODIE ROBINSON. A special thanks to our friend TOM.

"Make a joyful roise unto the LORD, all ye lands. Serve the LORD with gladness; come be jore his presence with singing. Know ye that the LORD, he is God; it is the than hath made us, and not we ourselves; we ore his people, and the sheep of his pasture. Enter into his gates with thanksgliving, and into his courts with practise be thankful unto him, and bless his name. For the LORD is good; his mercy is everlasting, and his truth endureth to all generations."

We, as the children of God, believe that God loved us so much that, He sent His only Son, Jesus Christ, to die for our sins. And through Christ's shed blood our ety-enal lives will be with our Father in heaven. We believe Christ is the only way to reternal life and peace with God. We wish that same peace for you.

DAZZBAND "JOYSTICK"



TO THE ROOF

REGGIE ANDREUS, BOBBY HARRIS, KEITH HARRISON
J. REGG HUSIC (ASCAP), THREE GO HUSIC (ASCAP) & JOBETE MUSIC CO. - INC. (ASCAP)

JOYSTICK

BOBBY HARRIS: ERIC FEARMAN
THREE GO MUSIC (ASCAP) & JOBETE MUSIC (G. . INC. (ASCAP)
LEAD VOCALS-SKIP MARTIN & KEITH HARRISON

SWOOP - I 'M YOURS REGGIE ANDREWS - LEON ''NOUGU'' CHANCLER
J. REGG PUSIC (ASCAP) & HEY SKINO MISIC (BMI)
LEAD VOCAL - SKIP MARTIN

UNTIL YOU

ISAAC MILEY, JR., ERIC FEARMAN, SKIP HARTIN, KENNY PETTUS
THREE GO MUSIC (ASCAP) & JOBETE MUSIC CO., INC. (ASCAP) LEAD VOCAL-SKIP MARTIN

ROCK WITH ME

5010-96084-1

STRAIGHT OUT OF SCHOOL
SKIP MARTIN. ERIC FEARMAN. KEINNY PETTUS
THREE GORUSIC (ASCAP) & JOBETE RUSIC CO. . INC. (ASCAP)
LEAD WOCAL-SKIP MARTIN

NOW THAT I HAVE YOU

REGGIE ANDREWS-LEON 'NDUGU' CHANCLER
UJIRA MUSIC (ASCAP) 8 HEY SKIMO MUSIC (BMI)

FAD WOLLD STEPPING KEITH MARRISON

LAUGHIN' AT YOU STEVE COX. BOBBY MARRIS
THREE GO MUSIC (ASCAP) & JOBETE MUSIC CO., INC. (ASCAP)

T- MATA - CINSTRUMENTAL.)

THREE GO MUSIC (ASCAP) & JOBE MUSIC (O., INC. (ASCAP)



PRODUCED BY REGGIE ANDREWS ASSOCIATE PRODUCER: BOBBY HARRIS

ALL RHYTHM ARRANGEMENTS BY DAZZ EXCEPT-"LAUGHIN' AT YOU' BY STEVE COX
"NOW THAT I HAVE YOU' BY REGGIE ANDREWS

AND BOBBY HARRIS "'TO THE ROOF ' ' BY REGGIE ANDREWS BOBBY HARRIS AND KEITH HARRISON

''STRAIGHT OUT OF SCHOOL'' BY KENNY PETTUS
AND REGGIE ANDREWS "JOYSTICK" BY BOBBY HARRIS AND ERTC FEARMAN

"'ROCK WITH ME " " BY KEITH HARRISON AND REGGIE ANDREWS STRING ARRANGEMENTS BY REGGIE ANDREWS VOCAL ARRANGEMENTS BY DAZZ SYNTHESIZER ARRANGEMENTS AND PROGRAMMING BY STEVE COX AND KEITH HARRISON

RECORDED AT THE RECORDING CONNECTION. BEACHWOOD, OHIO RECORDING ENGINEERS: DALE PETERS AND JIMMY CARROCCIO EXCEPT, ''TO THE ROOF '
BY JIMMY ''SLAM YOU'' CARROCCIO STRINGS & HORNS RECORDED AT SOUND CASTLE? GLENDALE CALIFORNIA RECORDING ENGINEER: F. BYRON CLARK ASSISTANT ENGINEER: PAUL ERICKSEN MIXED AT SOUND CASTLE, GLENDALE, CALIFORNIA MIXING ENGINEER: F. BYRON CLARK MASTERED BY JOHN MATOUSEK AT MOTOWN'S
TWILIGHT STUDIO, HOLLYWOOD, CALIFORNIA

ART DIRECTION: JOHNNY LEE AND TERRY TAYLOR DESIGN: JANET LEVINSON PHOTOGRAPHY: RON SLENZAK





-----DAZZ RHYTHM SECTION -

THANKS TO JOE SIMONE, SKIP MILLER, MILLER LONDON, RAY SINGLETON, JESUS GARBER, KAREN
SPENCER-SHERLOCK, DIANE MARTIN, THE STAFF AT PROGRESS RECORDS, JEFF FRASCO, SAL MICHAEL, RAYHOND TRAVIS, STEIN, ANDRE O'NEAL, BILL BOYLE, SHARON PETROWSKI, RAY CALABRESE, SONNY JONES, CARLA HART, GREG ROCCO, BERNIE BOGGS - PAUL SCHWARTZ - KATHY HILL - SUSAN DECHRISTOFARO - BRENDA BOYCE - PAMELA PLANT -GEORGIA WARD, OLIVIA BOWER, JEFF NUNNERY, JOANNE GEFFEN, PI KEYBOARDS AND AUDIO TECHNI-CIANS, DAVID, CRAIG AND JACK, NOCTURAL, BOWSER, FLICKER, BIG SWEEEET AND THE GOOD PEOPLE AT SOUND CASTLE: BUDDY, MARRIANNE, PAUL AND BYNO, AND OF COURSE, LORD BYRON.

SPECIAL THANKS TO OUR FRIENDS FOR THEIR MUSICAL CONTRIBUTIONS: GERALD ALBRIGHT, RAY BROWN, OSCAR BRASHEAR, GREG MODSTER, GAYLE LEVANT, PAUL JACKSON, JR., MICHAEL CALHOUN AND NOUGU CHANCLER.

VERY SPECIAL THANKS TO DAVID ' 'CHROMA SYNTHY EXPERT * * ERVIN AND JOHN STEINHOFF.

A VERY, VERY SPECIAL THANKS TO THE ONE AND ONLY, BERRY GORDY.

" "MUSIC WILL ALWAYS TAKE WHAT YOU GIVE - - - AS LONG AS YOU GIVE OF YOURSELF WHAT IT TAKES ' '

DAZZ BAND FAN CLUB: P-0-B0X 03147 CLEVELAND, OHIO 44103









MICHAEL WILEY



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The GREEN-BO VALLEY

Sound



Eyes of Faith

GREEN-BO VALLEY

Sound

At a very early age I became interested in music. The sound of a Five-String Banjo suited my taste in string instruments. At age 18, I bought my first banjo. I began to trace the sound. I played in various small bands around this area, but my self-taught style of picking didn't seem to fit in bands that feature Five-String Banjo. It is my belief this instrument cannot be restricted to any particular type of music.

On July 15, 1968 The Green-Bo Valley Jamboree, INC. was born in a deserted live stock barn on State Rt. 583 in Boyd County, Ky. It was bere that my free style banjo and I lound a home in music. The Jamboree outlived its purpose and was the state of music and find a home in the hearts of music lovers in this great country.

Joe Hubs



SIDE ONE

- 1. SLICK PICKIN' CHICKEN/1:23
- 2. MOTHER EARTH/2:33
- 3. RAILWAY STATION IN LIFE/2:06
- 4. EVERYBODY'S TALKING BUT NOBODY'S LISTENING/2:26
- 5. CHAPTER OF TIME/3:10
- 6. EYES OF FAITH/2:23

SIDE TWO

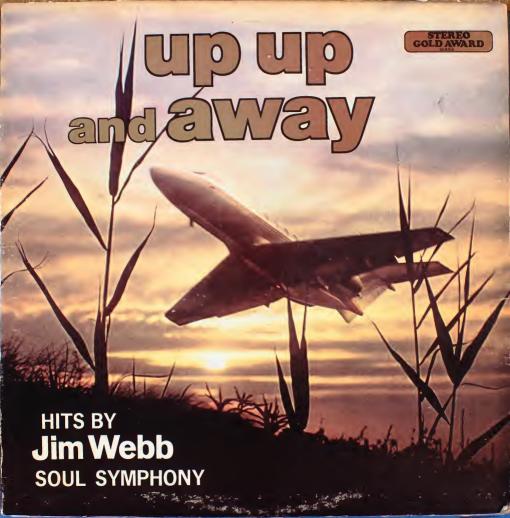
- 1. RIVER OF HOPE/3:50
- 2. ISOLATEO HOLLOW/2:42
- 3. IF YOU CAN'T BEAT 'EM, JOIN 'EM/2:37
- 4. OREAM OF PEACE/3:33
- 5. TRINITY/2:3B
- 6. PLEASE OON'T GO/2:08
- All songs composed by: JOE HICKS
- All songs published by: FAIRDEALING MUSIC, ASCAP

PRODUCED BY JOHN CAPPS

K-ARK RECORDS

728 16th Ave. South Nashville, Tenn. 37203

(615) 255-1995



up up and away

HITS BY JIM WEBB THE SOUL SYMPHONY

UP AND AWAY INSTRUMENTAL VERSIONS OF SMASH HITS
TODAY'S THING RECORDED IN THE SOUND DIMENSION OF 60 GREAT MUSICIANS

UP UP AND AWAY • BY THE TIME I GET TO PHOENIX • CARELESS LOVE (Webb) (Arr: L. Muller-R. W. Lowden)

WICHITA LINEMAN • SHENANDOAH • MACARTHUR PARK

GALVESTON • HAPPY SONG • WEBB OF BLUES • HONEY
(Webb) (Redding-Cropper) (Arr: L. Muller) (Russell)

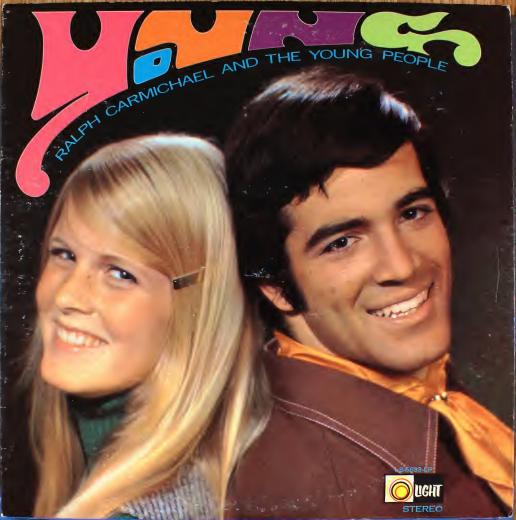
As pop music is becoming more and more a marriage of all facets of music it is only natural that the hits of today would be performed by larger orchestras. The secret is to use funky "down home" rhythm sections to maintain the hit version "feel" and then dress the arrangements in the lush full sounds of the symphony. This program has all the elements. Hit songs by Jim Webb—the hit feel and the rich sound dimension of 60 players.

Recorded Under Direction of: D. L. Miller

STEREO GOLD AWARD

SERIES

MILLION SELLER	MILLION SELLER	MILLION SELLER	MILLION SELLER	MILLION SELLERS	MILLION SELLER HITS
HITS OF THE 40's	HITS OF THE 50's	HITS OF THE 60's	HITS OF '89	FROM HOLLYWOOD	FROM BROADWAY
World of Strings	World of Strings	'World of Strings	World of Strings	World of Strings	World of Strings
GA-I	GA-2	GA-3	GA-4	GA-5	GA-6
IN LOVE IN PARIS The Musette of Renewd World of Strings GA-7	Pops Concert ESPANA London Philharmonic Orch. GA-B	GYPSY London Philharmonic Orch. GA-9	IN LOVE IN ITALY London Philharmonic Orch. GA-10	HITS FROM HAWAII Pacific Saronadors GA-II	Graatost Hits of Johann STRAUSS Tho Vienna Strings GA-12
Groatest Hits of	COCKTAIL PIANO	Symphony of	The Swaet Sounds of	Groatost Hits of	UP UP AND AWAY Hits by JIM WEBB The Soul Symphony GA-18
TCHAIKOVSKY	Rono Armand	SOUL HITS	TIJUANA	John Philip SOUSA	
World of Strings	World of Strings	Tho Soul Symphony	The Border Brass	Capitol Regiment Band	
GA-13	GA-14	GA-15	GA-16	GA-17	
WHEN LIGHTS ARE LOW World of Strings GA-19	Bouquet of BLUE GRASS HITS The Cumborland Clen GA-20	RHAPSODIES London Philharmonic Orch. GA-21	Symphony for YOUNG LOVERS London Philharmonic Orch. GA-22	HAMMOND ORGAN Hits of the 60's Allon Williams GA-23	COUNTRY HITS For Lovers 10 Hits from Nashville GA-24



STEREO LS-5533-LP



ARRANGED AND CONDUCTED BY RALPH CARMICHAEL

THE WORLD OF THE YOUNG IS A WORLD OF MUSIC:

WAKE UP TO MUSIC EAT BREAKFAST WITH MUSIC

GO TO SCHOOL WITH MUSIC

WASH THE CAR TO MUSIC DOTHE DISHES TO MUSIC

DO HOMEIFORK TO MUSIC HAVE A DATE FOR MUSIC

EAT A HAMBURGER WITH MUSIC DRIVE HOME TO MUSIC

AND FINALLY, FALL ASLEEP TO MUSIC!

MUSIC FOR EVERY OCCASION AND EVERY MOOD IS AT

YOUR FINGERTIPS:

FLIP A SWITCH FOR MUSIC PUT IN AN EARPLUG FOR MUSIC STACK SOME RECORDS FOR MUSIC

PICK UP A GUITAR FOR MUSIC BEAT THE DRUMS FOR MUSIC JUST OPEN YOUR MOUTH AND SING. FOR MUSIC

IT'S ALL RIGHT THERE... INSTANT MUSIC!

BUT WHAT MUSIC DO YOU TURN TO WHEN YOU ARE THINKING UP NEW IDEAS EVALUATING OLD IDEAS

HUNTING FOR THE TRUTH? HAVING DEEPER THOUGHTS DISCOVERING YOUR OWN WAY

MAKING UP YOUR OWN MIND?

OR ... EVEN FINDING A NEW LOVE!

HE'S THERE WAITING

YOU CAN DISCOVER A NEW KIND OF MUSIC

THAT TALKS YOUR KIND OF LANGUAGE THAT HAS A BEAT

THAT HAS A SOUND THAT KNOW'S WHAT'S GOING ON AND MEETS IT HEAD-ON.

JUST LIKE YOU DO!

... AND ANXIOUS TO LIVE IN THE SEVENTIES!

WELL, THAT'S WHAT THIS ALBUM IS ALL ABOUT: IT'S MUSIC TO MATCH THE BIG MOMENTS IN YOUR LIFE IT'S MUSIC THAT'S MEANT TO MEAN SOMETHING IT'S MUSIC THAT'S WORTH MAKING YOUR VERY OWN

20102 "GIVING SONG" OUFT "SEARCHING QUESTIONS" SOLOS

"GET MYSELF TOGETHER"

"HE'S EVERYTHING TO ME" 'HE'S THERE WAITING'

JACKIE WARD, GENE MORFORD GENE MORFORO, JOHN BAHLER IAN FREEBAIRN-SMITH, STAN FARBER

GENE MORFORO GENE MORFORD JOHN BAHLER

RADITONE

BASS

THE YOUNG PEOPLE

SALLY STEVENS DIANA LEE JACKIE WARD

SOPRANO JOHN BAHLER TENOR RON HICKLIN STAN FARRER TENOR

GENE MORFORD

IAN FREEBAIRN-SMITH



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CREDITS

PRODUCER-COORDINATOR BILL COLE CONTRACTOR HY LESNICK

ENGINEER ANGEL L. BALESTIER

DOVER PHOTO ERIC SKIPSEY

ALPHA OMEGA RECORDEO IN T.T.G. STUDIO. HOLLYWOOD, CALIFORNIA



VIETNAM * STUDENT UNREST * THE ECONOMY * THE 'SILENT MAJORITY' * CAMBODIA SCHOOL BUSSING * THE MEDIA * PORNOGRAPHY * INTEGRATION * CAMPUS DISORDERS

SPIRO T. AGNEW

Spiro Theodore Agnew was born in Baltimore, Maryland on Nov. 9th, 1918, son of Theodore Agnew (originally Anagnostopoulos) and Margaret Akers Agnew. His father had immigrated from Greece in 1897, and his mother was a native of Virginia.

Mr. Agnav attended Baltimore public schools and in 1937 entered Johns Hopkins University to study chemistry. The result of the standard of the Baltimore Law School as a night student, working during the day at the Maryland Casualty Company, and later as supermarket manager and claims adjusted.

During World War II he served with the U.S. Army's 10th Armored Division as combat commander in France and Germany, winning a Bronze Star decoration. He finished has studies and received his LLD, degree at Bailmore Law School in 1947, and opened a law pract and the stages of the School in 1947, and opened a law pract has a superstance of this scinnic has associates, he changed from the Democratic to the Republican Party, and proceeded to devote time and energy to local organizations and campaigns.

In 1937 Mr. Agnew was appointed to the Zoning Board of Appeals of Baltimore County, and in 1942 became the first Republican since 1898 to be elected County Executive. In 1986 he ran for Governor of Maryland against professional to the County Executive, and the County Executive, and the County Executive, and the County Executive and the County Executive County of the County Executive County of the County of the County Executive County of the Count

At the Republican National Convention in Miami, Florida, on August 7th, 1968, Governor Agnew placed Richard M. Nixon's name in nomination for the Presidency of the United States. Early the next afternoon, Mr. Nixon chose Spiro T. Agnew as his running mate for the Vice Presidency.

On November 5th, 1988, the Nixon-Agnew ticket received the vote of the American people, winning 43½% of the ballots cast, and 302 out of 538 electoral college votes. On January 20th, 1989, at Inauguration Ceremonies in Washington, D.C.
Spiro T. Agnew became the 39th Vice President of the United States.

Mr. Agnew, whose friends call him Ted, married Elinor Judefind in 1942. They have four children — James Rand, Pamela, Susan and Elinor. Mr. Agnew, 6'2", under 200 lbs. and a natty dresser, enjoys playing golf, ping-pong, and the piano.

When he has time, he likes watching the Baltimore Colts on television, and listening to standards and show tunes, especially when performed by Lawrence Welk and Mantovani.

The Most Important & Controversial Speeches by

America's Most Outspoken Political Personality

—Contents —

Side A

- Introduction/Oct. 19th Io Oct. 30th, 1969 after Washington D.C. Moratorium — on "Effete Snobs", Student Unrest, Demonstrations etc./Nov. 10th — on the Role of the Media and the 'Silent Majority.'
- Nov. 13th, Des Moines, on the TV Networks/Nov. 20th
 on TV and Newspaper Media.
- February and March, 1970, on Foreign Policy, Victnam, Economy, Democrats.
 Comments on Youth, Hippies and Yippies, Draft Dodgers.

Side B

- April 28th, 1970 on Campus Violence and Faculty Agitators (Kingman Brewster, Yale University)/May 8th — 4 days after Kent State.
- May 22nd, Houston, on News Media 'I am responsible for what I say'/May 28th, New York, — on Golf; on the Economy.
- Autumn, 1970, on Crime, Violence, 'Radical Liberals', Silent Majority', School Bussing, Law and Order.
 Come Lafelles; Questionnaire on 'Elitism.'

"OUOTES"

"A society which comes to fear its children is effete. A sniveling, hand-wringing power structure deserves the violent rebellion it encourages."

"I have an obligation to all the people of the United States to call things as I see them . . . I am responsible for what I say."

"A spirit of national masochism prevails, encouraged by an effete corps of impudent snobs . . ."

"A society which must constantly charge its batteries on great surges of dramatic and emotional confrontation is in deep danger."

"Government's role is to enlarge opportunity and protect competing ideologies in the hope that the best will prevail."

"...Far too many producers and editors are still succumbing to the temptation of the sensational and playing right into the hands of the drug culture... those who closs their yes to the permictious influence of any form of drug. For fear of being out of step with the times—are dismally falling their own sons and daushters."

"The criminal who throws a bomb at a bank is hailed as a hero in some circles for destroying a capitalistic institution; the policeman killed trying to stop him is derided as a pig, and the in-thing is to hold a fund-raiser for the Black Panthers or one of their backers."

"An age of indulgence that has eroded personal responsibility and corrupted discipline."

"These are years of great national confusion, much of it contrived contrived contusion brought about by a clever sustained assault on America's system and institutions . . This is a time when the charlatans of peace and freedom eulogize foreign dictators while desecrating the flag that keeps them tree?"

"The elite consist of the raised-eyebrow cynics, the antiintellectual intellectuals, the pampered egotists who sneer at honesty, thrift, hard work, prudence, common decency and self-denial."

- "... Presented with a choice between the high hat and the hard hat, the American people come down on the side of the hard hat every time."
- "... Little groups of bully boys ..." on college campuses, supported by "a small group of cooperative adults who encourage the destroyers some of their teachers, various confidants, their financiers, and other co-conspirators."

"We intend to make clear to the enemy that they cannot repeatedly ignore our warnings and escalate their attacks in Indochina."

Production and Continuity: Sondra Bianca

Production and Continuity: Sondra Bianc Narration: Fred Himes Recording Engineer: Noel Edward Smith

- FAMOUS AGNEW ALLITERATIONS, CATCH-PHRASES AND DEFINITIONS -

ALLITERATION — the commencement of two or more words of a word group with the same letter, as in Adam's apple, or Agnew's 'alliterations.

AGNEW'S ALLITERATIONS — as defined by his staff — Round-house wallops that are not intended to really hurt, because their facetiousness takes the sting out of them.

Nattering Nabobs of Negativism

Copyright 1970

nattering - complaining, grumbling

nabobs - powerful persons

negativism — a tendency to resist suggestions; any system of negative philosophy, skepticism etc.

Nattering Nabobs of Negativism are defined by Mr. Agnew as Hysterical Hypochondriaes of History, Professional Pessimists, Sociological Soreheads, Troubadors of Trouble.

Pusillanimous Pussyfooters (an alliteration first attributed to Tcddy Roosevelt)
pusillanimous — cowardly, faint-hearted, timid

pussyfooters — those who move in a cautious or stealthy manner

Pusillanimous Pussyfooters, according to Mr. Agnew, are those faint-hearted people who move cautiously without committing themselves on the critical issues of law and order etc.

Pablum for the Permissivists

Pablum — a form of cereal for infants; banal or simple-minded writings
permissivist — one who habitually tolerates behavior that others might disapprove or forbid

Pablum for the Permissivists, according to Mr. Agnew, defines some of the conclusions of the Presidential Committee on Student Unrest.

Party of Permissivists - the Democratic Party, as defined by Mr. Agnew.

Radical-Liberals (radic-libs) — the opposition, especially in Congress and on campus, to Administration policies.

Sheep in Wolves' Clothing — a switch on the familiar phrase, 'wolf in sheep's clothing.' Mr. Agnew uses the phrase to describe those Democrats who try to switch views at the last moment before election time.

The Come-Lately Club — a hypothetical organization set up by Mr. Agnew to accommodate the Sheep in Wolves' Clothing.

Troglodytic Leftists — literally defined, would mean those Leftists who live in caves.

Effete Corps of Impudent Snobs effete — lacking in wholesome vigor; worn out impudent — shameless: brazen

Effete Corps of Impudent Snobs, as defined by Mr. Agnew, are those who call themselves intellectuals and encourage and lead opposition harmful to the nation.

Forgotten Mun — the blue and white collar working man, who, Mr. Agnew believes, has been forgotten by the Democratic Party.

This album is presented as a record and profile of Mr. Agners's statements. Due to the technical limitations of playing time, if has been necessary to abridge some of the speeches.

We wish to extend our special thanks and appreciation to Waiter 1. Seigal, Rubert Marcus, Nell Waldman, Murtin Werber and all others who have given their valuable assistance in the preparation of this album.

Playing Time: Side A - 29:30 Side B - 29:10



PODIUM • 43 West 61st Steeet • New York, N.Y. 10023

Jimmy Kays



Sick-to metal Stopen Best you have

NEVER

MORE

THAN

TODAY

— FEATURING —
FIRE IN THE HOLE
AND
I WONDER

PRODUCED BY: JIMMY KAYS and SCOTT HALL ASST. PRODUCER: GARY KING EXECUTIVE PRODUCERS: PHIL NEIBERT, DALLAS JACK, and JERRY HATFIELD

SIDE ONE

NEVER MORE THAN TODAY (J. Kays) Featherbed Pro. 1986

FIFTH STREET

(J. Kays) Woodshed Music 1986

CARNIVAL COWBOY (J. Kays) Hit Kit Music 1981

PAPER BAG SONG

(J. Kays) Featherbed Pro. 1986

I WONDER

(J. Kays) Doorknob Music 1981

SIDE TWO

MR. MUSIC

(J. Kays) Woodshed Music 1982

FIRE IN THE HOLE

(J. Kays) Hit Kit Music 1981

THE BUTTERFLY

(J. Kays) Featherbed Pro. 1986

PITY THE FOOL

(J. Kavs) Woodshed Music 1986

PEANUT FUTTER KID (J. Kays) Featherbed Pro. 1978

PICKED UP/PUT DOWN

(G. Keith) 1984

PERFORMANCE CLEARANCE — BMI MUSICIANS:

Guitars - Jimmy Kays/Ron Thompson

Banjo - Danny Hall Harmonica - Gary Keith

Bass - Jeff Hall

Sax/Flute - Danny Nicora

Keyboards - Mike Stein

Drums — Brian Deckard Steel Guitar - Randy Smith

Background Vocals —

Kathy Green

Ron Thompson Strings Arranged By: Mike Stein

Engineered By: Gary King at

Refraze Studio - Dayton, Ohio

Cover Photo by Tim Ankeney — Xenia, Ohio

Dedicated to: My father Jimmy & My daughter Carrie

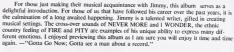
Special Thanks to Ralph Miller





I've been in the broadcast business for 28 years. From a disc jockey to a T.V newsdirector, I have had the good fortune to see and hear entertainers from a local level to Las Vegas. Jimmy combines exceptional musical talent, interpretation, compassion and love into his songs. To me that's "soul". Listen to Fire in the Hole and The Peanut Butter Kid; you'll know what I mean. I'm proud to know him as a talent and as a friend. Johnny Walker

News Director W.K.E.F. Television



Gene/By Golly/Berry

I've been listening to Jimmy Kays' music for many years now. I use to finish up the late shift at the radio station and hustle down to Flanagan's Pub to catch this solo country singer/songwriter. Through the years, he has added numerous other talents to his act, but the main attraction for me has always been the songs he writes. His music seems to follow such a broad spectrum. Comedy to tragedy, fantasy to real life experiences. I call it "PEOPLE MUSIC"

In my mind's eye, I picture Jimmy working with words much the same way a blacksmith forges steel and iron. . .hammering here, bending there, adding a little more heat to properly temper the finished product, so years ago I started calling him "The Tunesmith", and the mental image stays with me yet today. Listen to the album with an ear tuned to the fine nuances which only a master craftsman creates for those fully capable of appreciating his detail work. Whether this tunesmith touches you with the seriousness of I Wonder or the sillyness of The Paperbag Song, or maybe you relate better to the Kentucky coal miner in Fire In The Hole or the story teller in Mr. Music, I am sure that Jimmy Kays will hook you and lesser works will fade in comparison, because you will have heard what a real tunesmith can produce.







RAUNCHY

RECORDS

GREEN ONIONS • BROWN GRAVY • TUFF
RAUNCHY • SMOKIE PART 2 • HONEYSUCKLE
STORMY MONDAY BLUES • PEEPIN' IN • COASTIN'
HELLO THERE • COTTON SACK • LAZY WALKIN'

50UND5

Bythe Hi-TONES



RAUNCHY SOUNDS Bythe Hi-TONES

ABOUT THE ALBUM

The majestic flow of the mighty Mississippi River has left a lasting influence on Southern music. Only from the South has a mountful, wailing sound from the river region progressed into a distinctive musical beat which wound its way into our Amercan music.

From the blues, a transformation of beat, style and rhythm pro-

duced jazz; and in more recent times rhythm and blues, rock and roll and twist music. W. C. Handy of Memphis was one of the great pioneers in the old days with his "St. Louis Blues" and "Beale Street Blues."

But roday Beale Street is different. The sounds from the South, the

But today Beale Street is different. The sounds from the South, the life it lives, are changed. Southern music has gone through another transformation.

The music in this album, "Raunchy Sounds," is the new music style of the new South. It typidies the sound of today. It is superlative, haunting music with sometimes a lilting, subtle beat; sometimes a driving, pirks symphony of marvelous melody. This new sound emerges from the glorious blues, jazz and rhythm music of the past as a butterfly emerges from its ecocon in the bright, freed colors of Spring.

This delightful and stimulating album is the work of six versatile and talented Southern musicians. These musicians are a hand-picked symposium of top-notch arisis to create this album. They have produced a magnificent and lasting tribute not only to Southern music of today with their original and ingenious technique, but to American music as a whole.

The extraordinary effect achieved with the organ in this album, for example, is remarkable. Three organists are used at different times. Sometimes one organ plays lead; sometimes two are used at the same time. The result is excellent.

The artists come through with a vigorous, fresh raunchy sound. The new style is well exemplified, for example, on "Tufi," the tune composed and made famous in 1961. The all-stars here treat it with a glorious, breezy new arrangement with two organs producing a striking effect.

The original tunes in this album are "Coastin'," "Cotton Sack," Honeysuckle," "Lazy Walkin'," "Peepin' In," "Brown Gravy," and "Hello There." All were composed by the all-star group after they got together for their sessions to produce this album.

This music could not have been played with such sensitivity and brilliance by anyone except Southern arists. The reason is the inner feel they have for the music of the region. Some Southern musicians are born with this feel. With some, it becomes ingrained within ther being as they grow up in a warm hand of cotton fields, lazy walking, honeysuckle, fried chicken and brown gravy, fishing from a bank—the many sights, sounds and smells which make up the Southhand.

Backing up the organists, who carry lead melody through-out most of the album, are sensational performances on drums, guitar and bass. This splendid rhythm section creates a strong and perfectly integrated beat. Sometimes the electric guitar comes in for melody to enhance a specacular all-star festival of new raunchy sounds of the South.

side 1

STORMY MONDAY BLUES

COASTIN' (McVoy: Arnold) (2:08)

COTTON SACK

(McVoy) (2:25) HONEYSUCKLE

(Arnold) (2:16)

(McVoy) (2:16) PEEPIN' IN

PEEPIN' IN (McVoy) (2:09)

side 2

RAUNCHY (Justis; Menker) (2:15)

BROWN GRAVY

(McVoy) (2:33) SMOKIE—PART 2

(Brack) (2:21)

GREEN ONIONS (Jones; Cropper; Jackson;

Steinberg) (2:44)

TUFF (Cennon) (2:22)

HELLO THERE

(all above BMI)

Arrengements By: Carl McVoy Recording Engineer: Rey Herris Mastering: Ed Kissack Supervision: Joe Coughi Recorded: Royal Recording Studio Momphis, Tennessee

ABOUT THE ARTISTS

The group of musicians hand-picked for this album of new Southern music are among the best in their field. All are Southerners who have an intangible emotional feel and touch for this music which no other musician has. This symposium of all-stars combined their evertail calents to produce an album of breezy, scintillating raunchy music which no other group could.

Here are some notes on these outstanding artists

CARL McVOY—Though still a young man, Carl is a veteran of 20 years as a musician. He started playing piano as a child, is superb on it now but is recognized in the musical world as one of the top organists in the nation. He also sings, has had several good records out, composes and arranges. Carl has played organ or piano on many big hit records.

WILLIE MITCHELL—Like W. C. Handy, the trumper is Willie Mitchell's instrument. Willie began playing at 14, also has 20 years of experience behind him. While he plays a lot of trumper, he also plays quite a bit of organ and some piano. He has his own combo, is booked continually all over the South because of his great popularity and is in constant demand for college proms around the country. He also composes and arranges.

JACK O'BRIEN—This handsome young star, who is terrific on piano and organ, is extremely lalented. He can play several types of music in brilliant style. His first love is jazz, an arf for which attract artists who have the originality to improves and phrase in their own individual technique. O'Brien is expert at this. A veteran of 12 years, addition of his sparkling talent to this album gives it added dimension.

REGGIE YOUNG—Reggie, though in his twenties, is one of the beat a sensitive feel for the music which comes from his instrument, the mark of a true artist. The raunchy blues sound he produces comes from deep within him.

JERRY ARNOLD—A professional for eight years, Jerry got his start playing drums with a combo in a night club. He developed an inimitable beat, touch and delivery which soon had the whole town talking. He has played on many hir records. He is in great demand for recording sessions at Nashville, where many of the nation's tup stars record.

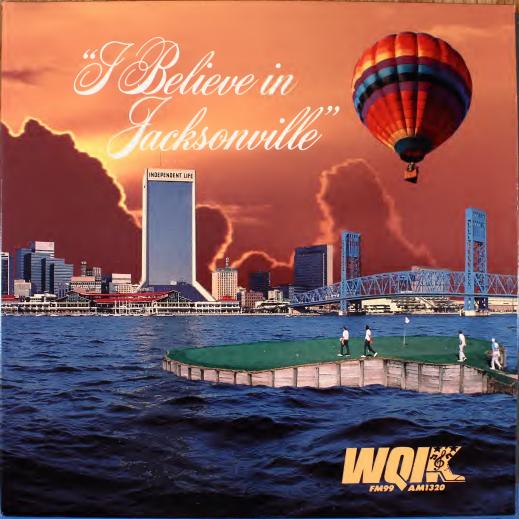
BOBBY STEWART—Youngest of this symposium of all-stars bobby can still hold his own with the best on the bass fiddle and bass electric guitar. He plays both with equal dexterity in a stirring, unperalleled style. Listen to the deep, pulsating, unsurpassable bass beat on "Corton Sack." Bobby played in a night club for several years before his talent caught the eye of recording artists. He has a compelling new style, is a coming big name.

Total musical experience of these outstanding young all-stars is 60 years. Counting the production staff, more than 100 years of experience has gone into this album. It was worth waiting for.

FLTON WHISENHUNT

Memphis Press-Scimitar Billhoard Music Week Correspondent

Printed in U.S.A.





SAMMY STEVENS and THE EPHESIANS

He Put Sunshine In My Life

SAMMY STEVENS AND THE EPHESIANS

"Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." EPHESIANS 5:19

Sammy Stevens, founder and manager of THE EPHESIANS, started this group seven years ago. Since that time THE EPHESIANS have traveled extensively throughout the states singing in churches, schools, theaters and auditoriums.

After traveling many years on the road, Sammy has played piano and organ for many of the outstanding groups in the country. Sammy started his musical career on the road with the Jewel Gospel Singers, Nashville, Tennessee, and since then he's played for the late Etha Gollman Cook, Mahalia Jackson, Dorothy Love Coates, Rev. Willie Morganfield and many others.

When Sammy first started THE EPHESIANS there were four people and it gradually grew to sixteen. After awhile it began to be quite expensive with such a large groun on the road. The group was narrowed down to the present six singers: Joy Bockman, Sherry Reid, Linda Martin, Beatrice Jackson, Richard Evans and their drummer, William Boath.

This is the first album for Sammy Stevens and THE EPHESIANS and the going has been rough at times, but they put Christ first in their lives and even though the clouds were dark He put surshine in their life. They re able to carry on because they know <u>God is real</u> and one day they'll be able to meet their loved ones who have gone on before them. The Lord has been good to THE EPHESIANS and has blessed them to touch somebody's life through their songs of praise.

Lord I need you because the race isn't given to the swift or the strong, but to them that endure to the end, and our job is not finished until life leaves our body and we must keep on working on the building, and to all of you, my brothers and sisters, remember, it ain't how long you've been in the church it's what you've done since you've been in, the church it's what you've done since you've been in. We sincerely pray that this album will be a spiritual uplift to your soul.

Sammy has his own television show in Dayton, Olito called "Gospel Showcase" and is celebrating his eighth year in television. The show is seen weekly on WDTN, Tv-2, 9:00 A.M., Sunday. This show features local and national artists from across the country. Also Sammy is a gospel announcer (DJ) on radio station WTUE, Dayton, Olito and is also celebrating his eighth year in radio.

SIDE I

Sung by Sherry Reid

IT AIN'T HOW LONG Sung by Sammy Stevens	3:2
LOVED ONES	3:1
TOUCH SOMEBODY'S HAND Sung by Joy Bockman	6:2
HE PUT SUNSHINE IN MY LIFE	2.

SIDE II

PUT CHRIST FIRST IN YOUR LIFE 3:07 Sung by Linda Martin	
GOD IS REAL	
LORD, I NEED YOU 4:57 Sung by Richard Evans	
WORKING ON THE BUILDING 2:45 Sung by Beatrice Jackson and Eloise Williams	

MUSICIANS

Piano - Sammy Stevens Organ - Melvin Williams Drums - William Booth Strings - Sammy Stevens Lead Guitar - Darrell Robert Bass Guitar - Darrick Arnstrong Bass Guitar - Charlie Brown

Special thanks to Charlie Brown for playing drums on "Loved Ones" & "Put Christ In Your Life."

AWARDS WON BY SAMMY STEVENS AND THE EPHESIANS

The group. The Epitesians, won first place as the number one group.

Sammy Stevens won first place as the number one gospel promoter in the area.

Sammy Stevens came in first place as having the number one television show of the year in the Tri-State.

All wands, based in their estepsy, were quowned by the Anna Ohlo Regional Gogle Academy Awards.

Recorded at: Counterpart Creative Studios 3744 Applegate Avenue Cincinnati, Ohio 45211



CARMILLE RECORDS

A Chapman Group Production: Carmille Records 1552 Ruth Avenue Cincinnati, Ohio 45207 For engagements write to: Sammy Stevens and The Ephesians P.O. Box 1040 Dayton, Ohio 45402 Produced and arranged by - Sammy Stevens Executive Producer - Frank Chapman Engineer - Charlie Brown

Re-mix engineer - Charlie Brown, Frank Chapman & Sammy Stevens

SPECIAL THANKS
Floire II and Williams

SPECIAL THANKS Eloise (Lou) Williams Charlle Brown Shad O'Shea

Mfg. by JRC Album Productions IRC - 854

All songs published by the Zion Publishing Company BMI - Rootan Publishing Company BMI
Produced in cooperation with the Ephesians and Sammy Stevens by Frank Chapman for Chapman Group Productions.

MONDAI



A boritót Szalay Lajos rajza diszíti

· ALBUM LABEL COPY AND MASTERING INSTRUCTIONS

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2. TOO LONG CONE	3:51	82 -NP	5994	
3. SLOW FADE	5:17	82 NP	5995	
4. KEEP YOUR LOVE ALIVE	3:28	82 -NP	5996	
5. ANYONE CAN SEE	4:10	82 NP	5997	
All songs written by Novo Combo by Novo Music (EMI). Produced by Novo Combo and Ellic	-			
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SIDE NO.2		82 NP	5998	
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1. WELCOME INNERVISION (CLACE C. CHAINED MAN 3. FOLLOW THE LOVE	4:08	82 NP	5999 	
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NOVO COMBO

Novo Combo are back with a superb follow-up to their highly successful debut album, Novo Combo.

Their new Polydor/PolyGram LP, Animation Generation will be released on August 19th. In addition to original band members Michael Shrieve, Stephen Dees and Pete Hewlett; guitarist Carlos Rios who has played with such class acts as Quincy Jones and Gino Vanelli makes his recording debut as a permanent member of Novo Combo.

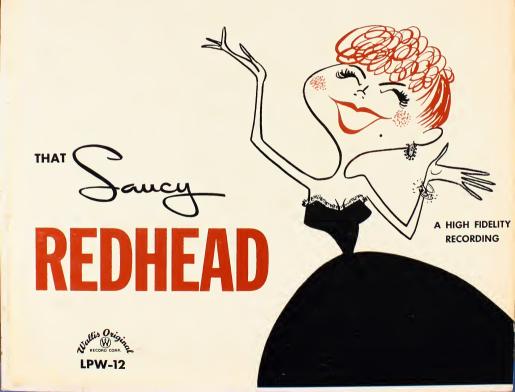
In the words of New York Post writer, Ed Naha after seeing Novo Combo perform live last year... "an amazingly, spirited quartet, this new-band had everything going for it: top notch material, excellent musicianship, and, in Pete Hewlett, one of the finest lead singers to emerge in rockdom for quite some time."

I guess that about says it all..

For further information and/or interviews call Sherry Ring Ginsberg at 399-7946.

Sherry Ring Ginsberg Director Press and Artist Relations PolyGram Records

RUTH WALLIS



WLP #12

"That Saucy Redhead" Written and Sung By

WLP

RUTH WALLIS

1. THE ADMIRAL'S DAUGHTER

2. UBANGI
3. SWEATER GIRL

4. JAMAICA RUM
5. LONG LONG TIME
6. LOYE SAMBA

SIDE ONE

AMERICA'S NUMBER ONE SINGER OF SAUCY SONGS

The name of RUTH WALLIS has become almost legendary all over the world; wherever English is spoken and people love to laugh, you will find RUTH WALLIS fans and records.

RUTH WALLIS records are sold in the United States, Canada, Johannesburg, So. Africa, Australia, Hong Kong, Mexico, British Guiana, Puerto Rico, Guatemala, C. A. Nassau, Bermuda and Panama.

Since 1948 when the first RUTH WALLIS record, "lohnny Had a Yo Yo," olided the American record buying public into immediate submission and acceptance of a new personality. Miss Wallis has led the field in the sale of savey and double entender records. Today, RUTH WALLIS records have become standards in American humor and will continue to tasel as long as English-speaking people continue to laugh.

CAFE ENGAGEMENTS AND PERSONAL APPEARANCES

During the peat ten years RUTH WALLIS has performed in Los Angeles, Son Diego, Salversfald, Denver, Jucrez, Houston, Dollas, Konsac City, Conche, New Orleans, Been, Weathern Work, City Celeveland, Cincinnell, Detroi, Pitishurph, Firginica Beech, Mark Orleans, Beech and Montreal, Smatt supper clubs and Hotel Rooms throughout because the record lans are enxious to see her in person after listening to her records for so many years. It was once said in a review that. "When one looks at Miss Wallis special see the record sor so many years. It was once said in a review that." When one looks at Miss Wallis she is the ingratiating, sweet wholesome type, of whom one expects songs about Home and Mother' not "Houses and Mamas." Here that is, life figure and beautiful gowns added to her hildrious songs, has added up to crown her truly, "America's Number One Singer of Saucy Songs."

SIDE TWO

- 1. THE PISTOL SONG
- 2. CHILE WAS HOT
- 3. TONIGHT FOR SURF
- 4. DOWN IN MONTEVIDEO
- 5. GIMMIE
- 6. THE BELL SONG

WORDS AND MUSIC ARE WRITTEN BY MISS WALLIS

Although Miss Wallis was a song writer and poet since her high school days and has written hundreds of sentimental ballads and legitimate days and has written hundreds of sentimental ballads and legitimate pop tunes, she never gained national prominence until she wrote and recorded her souch as "Johnny Hod a 79 for," "The Dinghy Song," "Admiral's Deaughter," "Long, Long Time," "Drill "Em All." "The Fishing Song," "Admiral's Deaughter," "Long, Long Time," "Drill "Em All." "The Fishing Song," and many, many more too numerous to mention. As one of her friends remarked at the time, "It got so that no one was safe within the radius of her penal and paper, because anything we might say could and often did turn into a new Ruth Wallis Original Song," Via a quick wit and imaginative rhyming, Ruth has michtained a fair yellow the support of the

OTHER RUTH WALLIS ORIGINAL RECORDINGS

Year by year, the list of Ruth Wallis recordings continues to grow, until now with the addition of these ten new songs, there are sixty saucy songs on records and all of them are available on Long Play Records. There are twelve extended play 45 RPM records on the market and many of the songs are still available on single records both on 78 and 45 RPM speeds. We have distributors throughout the United States in all the major cities and most alert record shops carry a complete line of these records or can obtain them for you.

WALLIS ORIGINAL RECORD CORPORATION

POST OFFICE BOX 2027

MIAMI BEACH 40, FLORIDA



WIP #13

"For Sophisticates Only"

RUTH WALLIS

WIP #13

1. JOHNNY'S LITTLE YO YO 1. HAWAIIAN LEI SONG 2. OLD SOLDIER (ALWAYS TRIES) 2. LONG-PLAYING DADDY

> 4. STAY OUT OF MY PANTRY 5 4.F PAPA

SIDE TWO

6. GOLDMINE

3. COWBOY SONG

WORDS AND MUSIC ARE WRITTEN BY MISS WALLIS

Although Miss Wallis was a song writer and poet since her high school days and has written hundreds of sentimental ballads and legitimate pop tunes, she never gained national prominence until she wrote and recorded her saucy songs, such as "Johnny Had a Yo Yo," "The Dinghy Song," "Admiral's Daughter," "Long, Long Time," "Drill 'Em All." "The Fishing Song," "Queer Things," "The Pistol Song," "The Bells Song," "Hawaiian Lei Song" and many, many more too numerous to mention. As one of her friends remarked at the time, "It got so that no one was safe within the radius of her pencil and paper, because anything we might say could and often did turn into a new Ruth Wallis Original Song." Via a quick wit and imaginative rhyming, Ruth has maintained a high quality, high voltage humor throughout all her songs. All copyrights are owned by Miss Wallis and are held by the "Wallis Publishing Co."

OTHER RUTH WALLIS ORIGINAL RECORDINGS

Year by year, the list of Ruth Wallis recordings continues to grow, until now with the addition of these ten new songs, there are sixty saucy songs on records and all of them are available on Long Play Records. There are twelve extended play 45 RPM records on the market and many of the songs are still available on single records both on 78 and 45 RPM speeds. We have distributors throughout the United States in all the major cities and most alert record shops carry a complete line of these records or can obtain them for you.

SIDE ONE

3. VACATION SONG

4. LARGE SIZE MAMA

5. FISHING POLE SONG

A. IF I HAD SAID YES

AMERICA'S NUMBER ONE SINGER OF SAUCY SONGS

The name of RUTH WALLIS has become almost legendary all over the world; wherever English is spoken and people love to laugh, you will find RUTH WALLIS fans and records.

RUTH WALLIS records are sold in the United States, Canada, Johannesburg, So. Africa, Australia, Hong Kong, Mexico, British Guiana, Puerto Rico, Guatemala, C. A. Nassau, Bermuda and Panama.

Since 1948 when the first RUTH WALLIS record, "Johnny Had a Yo Yo." jolted the American record buying public into immediate submission and acceptance of a new personality, Miss Wallis has led the field in the sale of saucy and double entendre records. Today, RUTH WALLIS records have become standards in American humor and will continue to sell as long as English-speaking people continue to laugh.

CAFE ENGAGEMENTS AND PERSONAL APPEARANCES

During the past ten years RUTH WALLIS has performed in Los Angeles. San Diego, Bakersfield, Denver, Juarez, Houston, Dallas, Kansas City, Omaha, New Orleans, Boston, Washington, D. C., Cleveland, Cincinnati, Detroit, Pittsburgh, Virginia Beach, New York City, Miami Beach and Montreal. Smart supper clubs and Hotel Rooms throughout the country do capacity business when Miss Wallis appears because her record fans are anxious to see her in person after listening to her records for so many years. It was once said in a review that, "When one looks at Miss Wallis she is the ingratiating, sweet wholesome type, of whom one expects songs about Home and Mother" not "Houses and Mamas." Her red hair, slim figure and beautiful gowns added to her hilarious songs, has added up to crown her truly, "America's Number One Singer of Saucy Songs."

WALLIS ORIGINAL RECORD CORPORATION

POST OFFICE BOX 2027

MIAMI BEACH 40, FLORIDA

Fitness Finders Home Exercise Program



























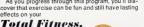




Your FITNESS FINDERS Home Exercise Program is great fun, but there's more to it than enjoyment. You'll be keeping important measurements on your waist and weight measurements, recording your pulse rate before and after exercise, and reading lectures on the how and why of exercise. You'll learn about the foods that mean fitness-those that help to meet the extra energy demands of vigorous activity. There are other discussions too, including exercise and heart disease, the foods and exercise you need for weight loss, psychological aspects of exercise and the effect of physical activity on the muscles and bones.



As you progress through this program, you'll discover that exercise can be fun and still have lasting effects on your











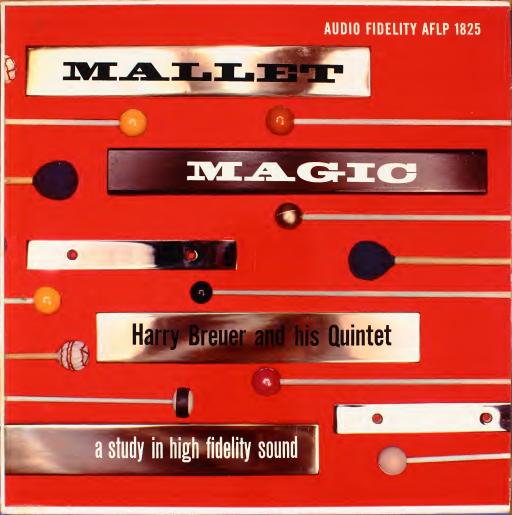






filness finders





MALLET MAGIC

side 1.

Harry Breuer and his Quintet

When most musicians give a performance, they merely start counting and strike up the first notes. Not Harry Breuer. When Harry Breuer gets ready to perform, he sets his tempo with-READY, AIM, FIRE! Breuer isn't really an artillerist. His forte-and we do mean forte!-is marimba, vibraphone and glockenspiel. And once he assembles his battery of instruments, even the most uncompromising music lover is bound to give way under the siege. For Brener is not just a supreme technician. He's a perfectionist who will stop at nothing until he has wrong the last bit of energy and substance from anything he happens to be playing.

Practically all music lovers have an irresistible fascination for percussion instruments. Who hasn't put himself in the place of the percussionist who holds the spotlight when he crashes the cymbals together to mark the storm in Rossini's "William Tell Overture"? Who hasn't felt a compelling desire to roll the drum that symbolizes the hanging of Till Eulenspiegel in Richard Strauss' famous tone poem? Who hasn't had a yearning to play the chimes in Tchaikovsky's "1812 Overture" or the castanets in the Habanera from Rizet's "Carmen"?

Our instinct for wanting to keep time by tapping or beating rhythmically on things goes back to primitive times. Then, lacking even rudimentary music-making paraphernalia, people used just about everything that happened to be handy to keep time to dancing or chanting. And this instinctive drive in human beings developed to the point where men have devised more than three hundred different kinds of materials or instruments with which to express rhythmic ideas. Of these, only a handful survive in the modern symphony orchestra. A few more are used in the popular band, including the mallet instruments, some of which have also found their way into serious orchestral works.

For many years the marimba and xylophone consisted of nothing more than a few wooden blocks laid across bundles of straw. The ability to master a few notes of a "Danse Macabre" or a "Kitten on the Keys" was considered a major achievement. Today not only the marimba, but the vibraphone, glockenspiel and allied instruments have evolved into sleek, sophisticated media for making music. All are accepted as full-fledged members of the instrumental family. And just as the instruments themselves have advanced in construction. technical and artistic characteristics, so have the methods of playing them. The modern performer on mallet instruments must be an accomplished musician, artistically and technically capable of playing not only items like "Danse Macabre" and "Kitten on the Keys," but highly intricate compositions from the pens of masters like Stravinsky, Schönberg, Prokofieff and Shostakovitch.

Performance possibilities on instruments played with mallets are boundless. For example, the mere conception alone of the so-called double beat and bounce beat-two devices borrowed from the drummer-open up vistas of interpretation on mallet instruments that have literally thousands of rhythmic and interpretive possibilities. The original approach to mallet instruments involved a technique in which cross hammering (crossing the arms when playing in higher or lower registers) was used. Borrowing the technique of the double beat and bounce beat from the drummer has enabled mallet instrument performers to execute awkward passages of scales and broken chords with infinitely more speed. This alone has proved a tremendons factor in streamlining mallet playing and in making possible technical achievement previously undreamed of.

Mallet Magic represents a new adventure into the world of musical sound. While marimba, vibraphone and glockenspiel inevitably are heard as solo instruments with orchestral backing, their combined personalities are totally unfamiliar to most music lovers. In this recording both their individual and collective characters are revealed in an entirely new manner. Through guaranteed total frequency ra; ge reproduction techniques not only does each individual tone have considerable more purity, but the relationships of each tone melodically and harmonically are more apparent than ever to even the casual listener.

Harry Breuer has chosen a unique assortment of compositions for this release. Ideally suited to the marimba because of their Latin rhythms are La Rosita and Chiapenecas. Delightful for their novelty appeal and light good humor are Tulip Polka, Chinese Doll, Buffoon and Flapperette, Macabre Samba provides a most unusual kind of parody on the popular dance through a touch of the grotesque. The show stoppers in this release are Mosquitos' Parade March and Bumble Bee Bolero, both of which have an impact that is really earth-shaking.

HARRY BREUER is noted for his long and solid musical background that goes back to the early days of radio broadcosting ond theoter bornstorming. A notive of Brooklyn, New York, he studied violin during the early years of his musical training. During his high school days he switched to xylophone and other percussion instruments in order to play in the school band. His professional career began when he become a xylophone soloist in motion pictures, voudeville and on records.

Breuer mode his rodio debut in the early days of rodio as a soloist with the A & P Gypsies, the Cliquot Club Eskimos and other popular groups of the day. He eventually had his own program over radio, and at the time joined Roxy's Gong as soloist at the Roxy Theater in New York. He also appeared at the Rodio City Music Holl. His credits in motion pictures include several short features produced by Worner Brothers, Educational Pictures and Soundies. For a time he was stoff musicion of the Worner Brothers studio under Dovid Mendoso, of the Fox studios under Erno Ropee and later at the New York City studios of the National Broadcasting Company, During recent years he has been a featured player on many network radio and television programs. He is the outhor of numerous published solo works and study material for all mallet-played instruments. At present his oppearonces include films, radio, television, records and transcriptions.

- 1. Mosquitos' Parade March
- 2. Flapperette
- 3. Bumble Bee Bolero 4. Chinese Doll
- 5. Chiapanecas
- 6. Maxixe Mamba
- 1. Sambra Macabre 2. Maple Leaf Jump
- 3. Tulip Polka side 2.
- 4. Buffoon 5. Glockenspiel Gavotte
 - 6. La Rosita

TFRR* TECHNICAL DATA (RIAA)

This recording was made on an Ampex Tape Recorder Model 300 with Altec. Telefunken and RCA Microphones. The Masters were cut on an Automatic Scully Record Lathe with Grampian Feedback Cutter Heads driven by specially designed 200 watt amplifiers.

Mastering was done at the studios of B & C Recording in New York with maximum stylus velocity consistent with minimum distortion realizing the ultimate in signal to noise ratio.

While the total frequency range of 16 CPS to 25,000 CPS on this record may not be within the range of ordinary human bearing. nevertheless inspection with a microscope will show the etchings of the upper dynamic frequencies.

However, it is the opinion of the manufacturer that if these freouencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "studies in HI-FIDELITY sound" we have gone to these extreme electronic lengths.

Allhough any 3313 RPM record playing equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recordings may be enjoyed to their utmost.

16 CPS Low Frequency Limit 25,000 CPS High Frequency Limit 500 CPS 13.75 DR at 10KC

A Stereophonic (Binaural) tape recording of this production is available. For information write to Audio Fidelity, 770 Eleventh Avenue, New York 19, N. Y.







the band with the Latin beau

AND HIS ORCHESTRA

GREEN EYES
LINDA MUJER
WALTER WINCHELL RHUMBA
BRAZIL
A GAY RANCHERO

CUCARACHA MAMBO

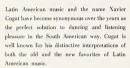
BLUE TANGO
SIBONEY
MIAMI BEACH RHUMBA
CHIU CHIU
DONDE ESTABAS TU

YOURS

Cugat's Favorites

XAVIER CUGAT

and his orchestra



Cugat's career has had many facets, from culture to cartooning, from Barcelona, Spain, one of the oldest cities in the old world, where he was born into a family who patronized art and music, to some of the finest musical conservatories in Europe, where his grooming for a musical career took place. Cugat's studies in Rome led to what we call "The Big Break", for it was here that he was heard by the great Enrico Caruso, who asked him to go on tour to America with him, This tour turned into five years of working with the greatest tenor of all time, but proved to Xavier that although he was a good violinist he would not be the great artist that he had studied to be. For most men, this would seem failure, but not Cugat, for he turned to a love of his childhood and took a job as cartoonist for the Los Angeles Times. Although he was very successful as a cartoonist, deadlines and the daily routine soon drove him back to his first love - music.

He formed an orchestra in California, featuring the then unheard-of Latin American music. But his unique treatment of it soon "educated" the public and became widely accepted. Cugat's music not only popularized, but also influenced the dance rhythms of the Rhumba, Tango, Conga and Mambo.

Xavier Cugat and his orchestra have been acclaimed America's number one Latin American orchestra. Mercury Records is proud to present to you the colorful and celebrated Xavier Cugat and his orchestra featuring the finest in Latin American rhythm. This Mercury Long Playing album is made up of twelve special selections and as the title notes, they are favorites of the maestro himself, songs which he has made famous in the Latin American field. Listen to the, exciting rhythmic interpretations of Xavier Cugat and his orchestra as they play such favorites as Green Eyes, Blue Tango, Yours, Siboney, Linda Mujer, Walter Winchell Rhumba, Brazil, A Gay Ranchero, Cucaracha Mambo, Miami Beach Rhumba, Chiu Chiu and Donde Estabas Tu. Many hours of dancing and listening pleasure await you, Mercury Records can only say, "Viva Cugat! Viva South America, Take it Away"!



MERCURY RECORD MG 20065

XAVIER CUGAT AND HIS ORCHESTRA

SUGAT'S FAVORITES •

GREEN EVES

LINDA MUJER

WALTER WINCHELL RHUMBA

BRAZIL

A GAY RANCHERO

CUCARACHA MAMBO

YOURS

BLUE TANGO

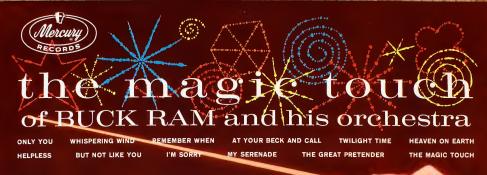
SIBONEY

MIAMI BEACH RHUMBA

CHIU CHIU

DONDE ESTABAS TU







HIGHuston FIDELITY

This recording was made in Studio A of the Compaigne Phonographique Française, Paris, France. Volume of this studio is 43,000 cubic feet. Reverberation time is 0.65 seconds from the lowest to highest frequencies recorded. Low frequency absorption is obtained from completely floating inside walls covered with small vibrating panels. High frequency absorption is rendered by rockwool pyramids, while sound diffusion, especially characteristic of Studio A, is gained thru wood pyramids. (See picture of the studio's interior)



echo chamber

The echo chamber is really a reverberation chamber which must be added to studio sound. Reverberation time varies from one to three seconds. -

speech imput equipment

Studio A's audio consists of a control panel of 10 line or mike mixers, two echo injections and one general and five independent echo channels. For stereo, the 10 mixers can be split into two times five imputs (for two stereo signals) and then later combined for a monaural signal (via a special combining network in the line amplifier.)

mixing controls

All mixing controls are studio-sliding-contacting-attenuators (Telefunken W 66) Carbon composition type resistors are employed in the W 66 to insure smooth and noiseless adjustments.

amplifiers

Amplifiers, except for the monitor-power amplifiers, are studio preamplifiers V-72 (Siemens). Tiny self-contained units, each has its own individually operated power supply. The two-stage hi-fi amp has a gain of 34 db at extremely low distortion. Used in these sessions as a mike-amp; line amp and even as an isolation amp.

monitoring equipment

The amplifier, a 25 watt V 69 Telefunken is a high power unit with extremely low distortion and flat frequence response. The loud speaker is an Electro-Voice SP 15 with very low transient distortion.



Mercury Custom III Fletelly researcing is the result of the most content according technique of set that for this allows were transferred through an Amper 301 tags machine, a Puller Filter and Expander, to amplifier, Mar Intola monitor amplifier and a 150 with power amplifier designed experially to drive the sometime of the content of the puller and a 150 with power amplifier designed experially to drive the sometime disc can be played equally well with earlier as STRIBED certaining on STRIBED will micro

v. use of the fine technical equipment used in the recording of these sunsters, one is assured of the most failhful cition in the transfer from original recording to the final wasters used for processing. Printed in U.S.A.

Magic Touch **BUCK RAM** and his orchestra

ONLY YOU

(Ram, Ande Rand) Wildwood-Mellin (BM1) 2:42 WHISPERING WIND

(Ram & Coquatrix) A.M.C. (Ascan)

REMEMBER WHEN

HELPLESS (Buck Ram) A.M.C. (Ascan)

- O

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MERCURY

ORCHESTRA

AND

RAM

BUCK

ЫО

TOUCH

MAGIC

BUT NOT LIKE YOU (Ram & L. Kauden) A.M.C. (Ascan)

MY SERENADE

I'M SORRY (Ram, Tinturia & White) Wildwood (BMI) 2:50

(Ram & Mickey Addy) Porgic Music (BMI) 2:47 AT YOUR BECK AND CALL (DeLange & Ram) A.B.C. (Ascap)

TWILIGHT TIME (Ram, Nevius & Dunn) Porgie Music (BMI) 3:04

HEAVEN ON EARTH (Buck Ram) Pauther Music Corp. (Ascap) 3:05

(Music adapted from Schubert's SERENADE, Lyric by Buck Ram) A.M.C. Inc. (Ascap) 1:56 THE GREAT PRETENDER

(Buck Ram) Pauther Music Corn. (Ascan) 3:52 THE MAGIC TOUCH

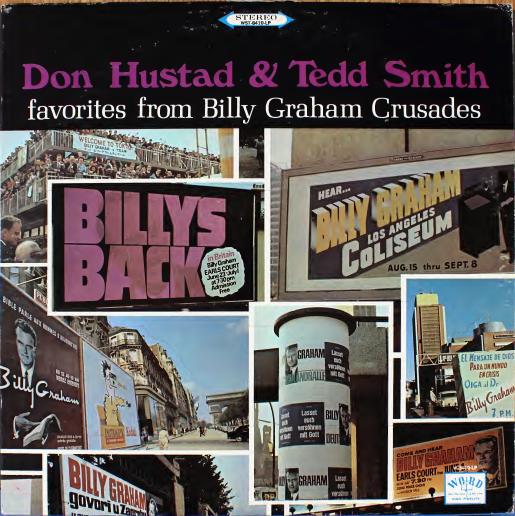
(Buck Ram) A.M.C. (Ascan) 3:44

After twenty years of accumulating experiences as a songwriter, publisher, musician, personal manager and all-around fabulous character, Buck Ram in this album steps back from the harassing demands and conflicting currents of the music business to put on a personal display of his own music—the way he wants it to be played.

Buck Ram is perhaps best known today as manager and musical inspiration of The Platters, the highest flying vocal group in all the world. His tunes, arranged for their style, have provided their biggest hits, among them "Twilight Time," "Only You," "The Great Pretender," "I'm Sorry" and "Remember When." Each of these has a full history, "Twilight Time" was recorded thirty-five times since it was first written for The Three Suns in 1942, "Remember When" was recorded six times but never made it until The Platters' explosive version. "Only You" has such a dramatic buckground, having changed the lives of seven people, that Buck Ram has secretly been waiting for the opportunity to base a movie scenario on its story.

But gratifying as all these triumphs have been, Ram has always wanted to display these songs as musical compositions, performed in the full range of the orehestra's scope. This magnificent hi-fi recording, featuring sixty of the world's finest recording musicians is a tribute to Buck Ram and a treat for his thousands of admirers.

-Jean Bennett





Don Hustad & Tedd Smith

favorites from Billy Graham Crusades

"The world-wide ministry of the Billy Graham team has given us the opportunity of presenting, through the medium of music, the gospel of Christ literally around the world. Naturally, it is necessary for Mr. Graham to use interpreters in many countries to present his message, but as musicians, it is gratifying to know that music is an international laneuage, the need of interpretation being unnecessary.

"Each country, of course, is diverse and has many rich memories and rewarding experiences, both in a spiritual and a cultural way. It would be impossible to express the anticipation, or even excitement, as the airplane taxis to the airport to a waiting crowd of people, sometimes numbering several thousands, that have come to say, Welcome, to Mr. Graham and the team.

"British audiences hold an especially warm place in our lines, It would be difficult to forget the first time we heard their singing in London's Harringsy Arenn during the 1954 Crussde, and then to return at various times throughout the years and still be thrilled by their singing. The many Crussdes in which we have been privileged to be a part for Scotland, Irand, France, Germany, Switzerland, Sweden, Norway, Holland, Pennank — have all been unique and thilling in their own way, each making an indebible impression on our lives. One could never forget the warmth, vibrance, exuberance and emotional qualities experienced in meeting the people and being a part of the Crussdes in meeting the people and being a part of the Crussdes in Purtor Rico, Janaica, Barbados, Guatemala, Pannam, and



Don Hustad at the organ - Tedd Smith at the piano

Mexico; the colorful and exciting times spent in Venezuela, Ecuador, Chile and Argentina; the special qualities of a Crusade in the Hawaiian Islands; the tremendous response to the ministry in Australia and New Zealand; to see how God honored the work of thousands of Tokyo Christians culminating in a packed auditorium night after night and an unprecedented response to the invitation to give their lives to Christ; Hong Kong, the Philippines, Okinawa; the Army, Navy and Air Force bases throughout the world; the meetings in numerous United States and Canadian cities; the memory of the Los Angeles Memorial Coliseum filled with nearly 135,000 people for a closing service; the joy of seeing the work of missions throughout the world - to see the older stalwarts of the Faith who have been on the various Fields for years, and to see also the young doctors, engineers, scientists and pilots that are carving an entire new mission's picture; the services with the troops in Vietnam at Christmas. and the lump in your throat when you try and think of the right words to say to a wounded serviceman in a hospital as he wishes you: 'Merry Christmas! Thanks for coming and sharing your Christmas with us!'

"In this album we present some of the hymns and gospel songs we have played in various Billy Graham Crusades around the world. As these songs have spoken to us and have become a reality in our lives, they are presented with the hope that their message may be communicated to you."

- DON HUSTAD and TEDD SMITH

SIDE 1

- I. Jesus Shall Reign (Watts-Haddon) 2:24
- 2. He's Everything To Me (Carmichael) 2:55
- 3. Crown Him With Many Crowns (Elvey) 2:22
- 4. In My Heart There Rings A Melody (Roth) 2:11
- 5. When I Survey The Wondrous Cross (adapt, Miller) 2:48
- 6. Surely, Goodness And Mercy (Peterson) 2:28

WARNINGI Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permenently demage your record. This recording is worthy of the finest needle.



This record has been engineered end menufactured in accordance with stendards developed by the Record Industry Association of America, a non-profit organization dedicated to the betterment of recorded music and literature.

SIDE 2

- 1. We're Marching To Zion (Watts-Lowry) 1:40
- 2, Come Thou Fount Of Every Blessing (Robinson-Wyeth) 2:49
- 3. Near The Cross (Crosby-Doane) 3:32
- 4. There's A New Song In My Heart (Peterson) 2:01
- 5. He Leadeth Me (Gilmore-Bradley) 2:12
- 6, Our Great Saviour (Chapman-Prichard) 2:41

WORD - "The Finest Name In Sacred Music"

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WE PICK THE NAVY



COUNTRY CURRENT



MUCS Jerry Gilmore Leader, M.C., Lead Vocals Acoustic Guitar Springsport, Michigan



MUC Bill Emerson Musical Director, Banjo, Mandolin, Vocals Vienna, Virginia



MUI Charles Verner Electric Bass, Vocals Abilene, Texas



MUI Robert Kaufmann Fiddle, Viola Albert Lea, Minnesota

CREDITS

Jerry Gilmore & MUC Bill Emerso

Copyright Research Bill Moser MUC Vince Cotline MUI Joe Barnes & JOI Larry Luther

The United States Navy proudly present WE PICK HIJE NAVA" by COUNTRY CURRENT, the seven member country bluegrass unit of the Court States Navy Band in Washington, D.C.

COUNTRY CURRENT's Navy musicians bring with them many years of musical experience which is the basis for the consistent quality and dedicated professionalism for which this talented group is known.

Since the group's formation seven years ago, COUNTRY CURRENT has visited 40 states appearing everywhere imaginable, from dusty ball fields to lavish theatres and television strudios. They have performed at high schools, colleges and community functions for audiences of all ages, each time in support of Navy Recruiting. The group has won acclaim for its talent, versatility, enthusiasm and musicianship. These plaudits ultimately led to performances at the White House, the John F. Kennedy Center for the Performing Arts, the 1976 Academy of Country Music Awards Show and the Grand Of Opry,

Side One

WE PICK THE NAVY UnPub 1:50 MUCS Jerry Gilmore

Group Introductions

TM A NEW MAN BMI 3-37 Red Lane MUCS Jerry Gilmore, Ld vocal

MUC Bill Emerson, vocal MUL Charles P. Verner, vocal

NEW ORLEANS LADIES BMI 1-17 II. Garrick/1., Medica

MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal MUI Charles Verner, vocal MU1 Ben Winter, vocal

WILLIE JONES BMI 3:04 Charlie Daniels

MUI Ben Winter Ld vocal MUC Bill Emerson, vocal MUI Charles Verner, vocal

THE GAMBLER ASCAP 3-07 Don Schlitz

MUI Ben Winter, Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal

BUDS THERAPY UnPub 1:40 Buddy Charleton/MUI Jeffrey Agnew MU1 Jeffrey Agnew, steel guitar Roy Justice, fiddle

Side Two

1 DON'T KNOW YOU ASCAP 2:09 I. Dawson MUI Charles Verner, Ld vocal

MUCS Jerry Gilmore, vocal MUC Bill Emerson, vocal

VIRGINIA REAL UnPub 9-95 MUCS Jerry Gilmore

MUCS Jerry Gilmore Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal

EMMYLOU ASCAP 2-20 Buzz Cason

MUCS Jerry Gilmore, Ld vocal MUCS Bill Emerson, vocal MU1 Charles Verner, vocal

TRAVLIN' PRAYER ASCAP 3:08 B, lock

MUCS Jerry Gilmore, Ld vocal MUC Bill Emerson, vocal MU1 Charles Verner, vocal MU1 Ben Winter, vocal

BOOGIE GRASS BAND BMI 2:27 R Reno

MU1 Ben Winter, Ld vocal MUC Bill Emerson, vocal MUI Charles Verner, vocal

REDNECK FIDDLIN' MAN BMI 3:16 C. Daniels/Toni Crain/Taz Digregorio MUCS Jerry Gilmore, Ld vocal

MUC Bill Emerson, vocal MUI Charles Verner, vocal MUI Ben Winter, vocal

group performing today, in it contain demand for appearances ever where — at his honds, colleges, and concert halfs throughout the where — at his honds, colleges, and concert halfs throughout the service band to have such a minucal group as part of the organization. The members of COUNTRY CURRENT are true "mustad ambassions" of the United State, Nax, and I am mound to prevent them to soot.

SOSEPH PHILLIPS



Drums, Percussion Ciatlin, Kansas



MUI Ben Winter Lead Electric Guitar, vocals Davidsonville, Maryland



MUI Jeffrey Agneu Pedal Steel Guitar, Guitar Mexandria, Virginia



MUI Robert Palmer Audio Technician Lake Luzeme, New York

Washington Navy Yard



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From familiar strains such as-What a friend we have in Jesus, All our sins and griefs to bear! What a privilege to carry

Everything to God in prayer!

Oh come to the church in the wildwood, To the little brown church in the vale.

Whispering hope, Oh how welcome thy voice, Making my heart in its sorrow rejoice.

These are the beloved lines of hymns that are a part of many of our lives, and the singing could not be done by two finer vocalists than Norma Zimmer and Jim Roberts. Here are two of the most gracious, genteel, selfless people one could meet. For these reasons and more, this collection of favorites will bring you many moments of pleasurable listening.

For those of you who may not know them, let us briefly introduce these two fine artists. Both Norma Zimmer and Jim Roberts are regular members of Lawrence Welk's television program and often sing hymns on the show. In fact, the overwhelming response from the viewers to their hymn-singing is one of the reasons for this album.

When not busy rehearsing or singing on the Welk Show, Norma might be found engrossed in painting (she is very proficient with oils), or perhaps skiing the slopes of California and Colorado or, as they did a few years ago, across the Alps in Europe! Randy, Norma's husband, taught her to ski and the two boys, Ron and Mark, were happy to join in.

Jim loves to play golf as a diversion from the tension of network television. He is a fine golfer. Otherwise Jim and his wife, Jane, spend as much time as they can with their two typically inquisitive youngsters, Steve and Gary.

In this album you'll hear many of your favorite hymns and sacred songs set in rich backgrounds of orchestra and chorus. Norma and Jim express the heart of their own spiritual experience in singing these songs with feeling and warmth. We're certain that they would invite you to join them in singing.

This album was a long time in coming, but often that's the way the finer things that occur in our lives come about.

Our personal, perhaps selfish, hope is that this is only the first of a number of albums of hymns by these two wonderfully gifted people.

SIDE 2

- Whispering Hope (Hawthorne-Kaiser) 2:58
- SIDE 1 2. What A Friend We Have In Jesus (Converse-Kaiser)
- 3. Like A Lamb Who Needs A Shepherd (Carmichael)
- Lead, Kindly Light (Dykes-Kaiser) 1:48
- 5. Abide With Me (Lyte-Kaiser) 2:17

6. Blest Be The Tie That Binds (Nageli-Kaiser) 2:15

- Church In The Wildwood (Pitts-Kaiser) 2:35
- 2. Rock Of Ages (Hastings-Kaiser) 2:30
- 3. Precious Memories (Wright-Kaiser) 2:35
- 4. 1 Need Thee Every Hour (Lowry-Kaiser) 2:05
- 5. Goin' Home (Trad.-Kaiser) 3:58
- 6. When I Come To The End Of A Perfect Day (Boud-Kaiser) 2:20

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature



WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but may permanently damage your records. This recording is worthy of the finest needle.

WORD—"The Finest Name in Sacred Music"

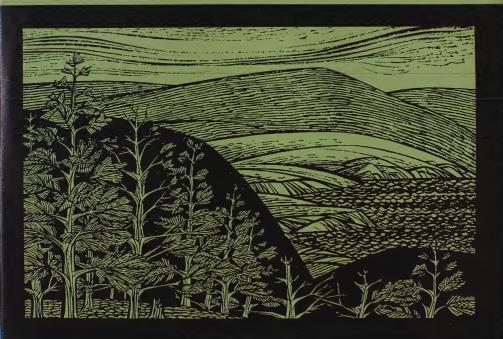
WORD RECORDS INCORPORATED • WACO, TEXAS

American Favorite Ballads Tunes and Songs

- Oh, Mary Don't You Weep -St. Louis Blues
- + Swanee River
- Camp Town Races
 +Swing Low Sweet Chariot
 +Good Night Irene Sung by Pete Seeger
- My Good Man - Clementine +Dink's Song The New River Train
- Sometimes I Feel Like A Motherless Child - Wimoweh
- The Farmer's Curst Wife +When I First Came To This Land

With 5 String Banjo and 12 String Guitar

Cover design by Ronald Clyne



merican Favorite Ballads

BH. Purbolo fr.

FOLKWAYS RECORDS Album # FA 2322

@1959, 1962 by Folkways Records & Service Corp., 121 W. 47th St. NYC USA

American Favorite Ballads

VOLUME THREE

Sung by Pete Seeger With 5-string banjo, guitar and 12-string guitar

PETE SEEGER . . . HIS SONGS AND HIS WORK

The songs Pete Seeger sings are a true crosssection of American life They come from many parts of the country. Some are old, some recent, and they tell of real people and events. . of strile and trouble, of wars and pestilence, of love and tenderness and beauty. They are mostly handed down orally from generation to generation. Some are collected by scholars and labelled as "folk songs" and published in books. Others are modernized and attent to fit whatever the popular music standard of the moment might be and become popular favorites.

Although in subject matter they might range from building rallroads or coal mining to courting songs and lullables, they all have a quality about them which makes them of a lamily. Each one gives a true and razor-sharp portrait of the person or community which buthed and nutured it. Each has in it the look and texture and feeling of the people from whom it come.

Sometimes Pete sings the songs as closely in text and style as he can to the original spirit of the song. At other times he might change the song to support the singer Huddie Ledbetter (Leadbelly) taught it to Pete On the other hand, "Kisses Sweeter Than Wine" is an example of a modernized song. Originally it was an ancient firth ditty obout a decessed cow. But through the handwork time to example the song the so

Pete's repertoire knows few boundaries, musically riterantanolly. The songs come from many parts of the world and are sung in many languages. Most unique, however, is Pete's unique ability to transcend the normal gulf which separates the performer from the audience and actually share the music experience of the song directly with his audience through his song leading he establishes a rapport with his audience through his song leading he establishes a rapport with his audience through seeked in a matter of immutes Pete will be performance field in a matter of immutes Pete will actually sungained to the peter share and lustily sungained songs from Africa, Asia, and Europe, as well as leaver the merican song.



His material comes from diversified sources. Much of it comes directly from the people who keep alive the old traditions or who are creating new traditions of their own. Some comes from song books, old and new, and phonograph records. Collections such as the Anthology of 16th music in the Library of Congress and the Folkways Ethnic Library are examples of source materials. Pete keeps the only in their whether setting whenever positive some standard of the control of

Much of Petes time and energies are directed towards bringing folk sings directly to audiences throughout the United States and Canada Between tours Pete spends his time actively in collecting and writing on folk songs, recording them on longplaying records for Folkways Records, and keeping in motion a voluminous amountof correspondence with interested people all over the world. In addition he interested people all over the world, in addition he label to the collecting utilizing a libram sound movie comera. With this they are producing educational films documenting actual folk styles of playing various instruments and related material.

"Anyone who has tried to learn a folk instrument by simply listening to a recording knows the problem. You have to see it." he says. Finished already are studies of the American live-string banio, the Trinidad steel drum, and American fiddling techniques, and in a related vent films on children's linger games and on decorating Christmas wrapping paper with lingerpoints Soon to be released are studies of country fiddling techniques. blues guitar, gospel tambourine playing and others

"If we truly love folkmusic, we will want to learn the very best of the old traditions, in order to pass them on to those who will put together the folkmusic of future generations"—Ed Bastense.



PETE SEEGER AND FAMILY

Photo by David Gahr

SWING LOW, SWEET CHARIOT

Sving low, sweet chariot, coming for to carry me home,
Sving low, sweet chariot, coming for to carry me

I looked over Jordan, and what did I see. A band of angels, coming after me.

If you get there, before I do, Tell all my friends, I'm coming too.

GOODNIGHT, IRENE

Irene, goodnight, Irene goodnight.

Goodnight Irene, Goodnight Irene, I'll see you in
my dreams.

Sometimes I live in the country, sometimes I live in town,

Sometimes I take a great notion, to jump into the river and drown.

I asked your mother for you, she told me you was too young, I wished to God I'd never seen your face, I'm sorry you ever was born.

You caused me to weep, you caused me to mourn,
you caused me to live my home.

But the very last words I heard her say, was please
sing me one more song.

SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, Sometimes I feel like a motherless child, A long ways from home, a long way from home.

Sometimes I feel like I'm almost gone.

Sometimes I feel like a feather in the air.

Sometimes I feel like I'm almost gone.

THE FARMER'S CURST WIFE

There was an old man, lived over the hill,
If he ain't moved away, he's a living there still,
Sing fah-de-ing-ing, dah-de-ing, ding, diddi-um-da-deing-ding,
Diddi-um-da-de-ing-ding, diddie-um day.

Well, the devil came up to him one day, Said one of your family I'm gonna take away. Oh please don't take my eldest son. There's work on the farm that's gotta be done. It's all I want, that wife of yours, Well you can take her with all of my heart. Well, he picks the wife up upon his back, And off to hell he goes clickitty-clack. He carries her on about a mile down the road. He said old woman you're a devil of a load. He carries her down to the gates of hell, He says poke up the fire we'll scorch her well. There were two little devils with ball and with chain. She ups with her foot and she kicks out their brains. And nine little devils went climbing up the wall, Saying take her back daddy, she'll murder us all. Well, I got up next morning, I spied through a crack, I seen the old devil come a dragging her back. He said here is your wife, both sound and well, If I'd a kept her any longer she'd a torn up hell. He said I've been a devil most all of my life, But I'd never been in hell till I met with your wife. Now, this only goes to show, what a woman can do, She can whip out the devil and her husband too. This shows that the women are better than men, They can go down to hell and come back again.

WHEN I FIRST CAME TO THIS LAND

When I first came to this land, I was not a wealthy

So I got myself a shack, and I did what I could.

And I called my shack, break my back, But the land was sweet and good, and I did what I could.

2nd verse cov. Called my cov, no milk nov.
3rd verse duck. Called my duck, out of luck.
4th verse vife. Called my vife, run for your life.
5th verse son. Called my son, my work's done.

CREDITS

St. Louis Blues - Words and music by W. C. Handy Four Nights Drunk - Extra verse by the Weavers Dink's Song - Collected and Arranged by the Lomax family

Swanee River - Words and music by Stephen Foster

Camptown Races - Words & music by Stephen
Foster

Goodnight, Irene - by Huddie Ledbetter Wimoweh - by Solomon Linda (South Africa) When I first Came To This Land - English words by Oscar Brand

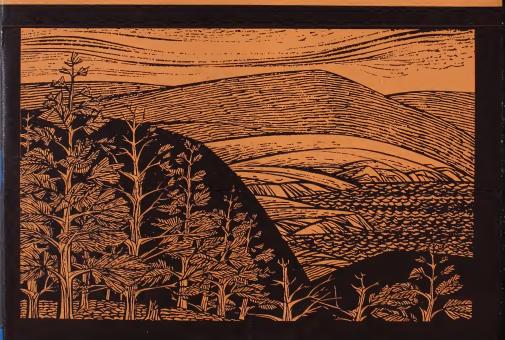
The Farmer's Curst Wife - As learned from Lee Hays

American Favorite Ballads

+Oh, Susanna! Sally Ann +Midnight Special +Poor Boy Stagolee +The Water in The Riddle Song -House of Rising Sun +Careless Love -Hard Traveling -Alabama Bound +Go Tell Aunt Rhody -The Keeper +The Water is Wide

Sung by Pete Seeger With Banjo and a Twelve String Guitar

Cover design by Ronald Clyne



American Favorite Ballads

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VOLUME TWO

FOLKWAYS RECORDS FA 2321

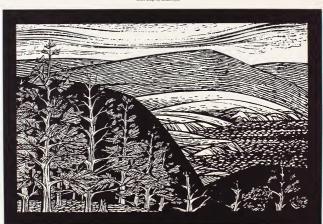
American Favorite Ballads

Oh, Susanna! Sally Ann Midnight Special Poor Boy Heldels Song House of Rising Sun Careless Love Black Girl Alabama B

The Water is Wide

Sung by Pete Seeger With Banjo and a Twelve String Guitar

Cover design by Renald Clyne



NEW NUMERICAL LISTINGS

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American Favorite Ballads

+ Down in the Valley + Cielito Lindo

Mary don't you weep
+The Blue Tail Fly
+The Wabash -Yankee Doodle

+The Wabash Cannon Ball + The Wreck of the So long it's been good to know you Old Dan Tucker

Skip to my Lou +The Wagoner's Lad

→I ride an Old Paint
→ Frankie and Johnny

+ The Wreck of the old '97 - On top of Old Smoky
U Old Dan Tucker + The Big Rock Candy Mountain

+ Home on the Range

Sung by Pete Seeger With 5-string banjo, guitar and 12-string guitar

TOTAL TIME = 45=30

Ronald Clyne



American Favorite Ballads

B. H. Pubols J.

FOLKWAYS RECORDS Album No. FA 2320

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FOLKWAYS RECORDS AND SERVICE CORPORATION, NYC, USA FA 2320

American Favorite Ballads

Down in the Valley Mary don't you weep
The Blue Tail Fly

Ciento Lindo
Buffalo Girls
The Wabash Yankee Doodle

Cielito Lindo Skip to my Lou
Buffalo Girls The Wabash Cannon Ball The Wreck of the old '97
So long it's been good to know you
Old Dan Tucker

I ride an Old Paint Frankie and Johnny On top of Old Smoky
The Big Rock Candy Mountain
Home on the Range

Sung by Pete Seeger With 5-string banjo, guitar and 12-string guitar

Ronald Clyne



FOLKWAYS RECORDS NUMERICAL LISTING

FOLKWAYS RECORDS NUMBERICAL LISTING

AMERICAN ST. 1988

AMERICAN ST. 1



The Wreck of Old 97



The song did not need to be so wrong: the story of the Southern Railway's express train that jumped its tracks and dived into a ravine beside the Dan was exciting enough as it actually happened.

Its day was September 27, 1903. Only one among the 17,000 inhabitants of Danville scemed to show any real concern that still, huntil Sunday afferent mats till, huntil Sunday afferent city nestled in the rolling hills of the Piedmont keep looking at his watch and shaking his head. Old 57 was far behind schedule. People along the 640-mile line from Washingson to Adatan were accustomed to setting their watches by the whistle of the Southern express. Their reliance was justified, for she was strict by a mail and express bagogae train, subsidized \$140,000 annually by the federal government to operate on one of the fastest schedules in the world. In turn, the artificial field in the rentiled had to rentile a flow heavever she ran late.

Railroads in that period were single-track lines, fall of curves and inclines—both of which increased as the terrain became more broken. Any train, therefore, that could snake through the sixty-four miles of hills between Lynchburg and Danville in less than three hours was considered a demon on wheels. Old 97 raced over that stretch daily in less than two.

On that particular Sunday, however, Old 97 was behind time from the start, Pomply did she take her place in the Washington depot with a full head of steam, ready to begin her race to Atlanta. But mail trains from the north, running behind schedule, detained her. It was over an hour past her normal 8:00 A. M. departure time when the engine and four mail cars of Train 97 rumbled across the Potomae River treatle. Smoke billowed from the smokested of her 4-60 becomotive as her crew tried desperately to make up some of the lost time. When she screeched to a stop at Monroe, just a few miles north of Lynchburg, to refuel and change crews, none of the tardiness had been made up.

Two factors then combined to fill the hearts of superstitious railroaders with dread fear. The regular relief crew for some still-unknown reason was suddenly transferred to another train. No one doubted the capabilities of any alternate crew, but many believed grave danger lurked when a strange hand rested on the throttle. And then there was the engine, locomotive number 1102. While on a run a year earlier, her wooden cab had suddenly exploded into flames, forcing both engineer and fireman to crawl out on the narrow catwalk to the front of the uncontrolled engine. Only after fire had entirely consumed the wooden portion of the cab had the two men been able to scamper back to the controls and stop the runaway train. Now, on this Sunday in 1903, a substitute crew was to take an unpredictable engine and try to make up an hour's lost time with the Southern's most important express-and half of that time while coursing the most treacherous stretch of the line, the Monroe-to-Danville run.

There is no way of knowing what thoughts went through the mind of substitute enginer Joseph B. ("Steve") Broady as he pulled himself up the four steep leading to the cab. Lytics of the song that mimortalized the event of that day lead one to believe that he was a determined man. Yet this was only the second time he had been the engineer of a train beviewen Monroe and Spencer. North Carolina, the next



The engine and cars lie half buried in chaos and confusion.



refueling station. He shouted instructions for coal to his two Negro firemen, A. G. ("Clem") Clapp and an apprentice by the name of Dodge, Thirteen mail elerks and railway officials climbed into the four wooden coaches (two mail ears and two baggage cars). With a jerk, Old 97 started southward.

Ten minutes later, amid swifting steam and the pulverized sand that was used for braking, the train slid to a stop in Lynchburg. The instant conductor Tom Blair gave the high sign, Broady had the express rolling out of the station. So quickly did not depart that seventeen year/old Wentworth Amistead, who had been

sent aboard by the express company to check the locks on safes, could not get off.

The next stop was to be Danville, where the train was due at 1:40 P. M. It was already past one, and Danville was sixty-four miles away. Old 97 hurtled through Altavista, twenty miles south of Lynchburg, bell clanging and whistle screaming above the roar of driving pistons and swaying cars. Passengers later realled the difficulty they experienced in seeing the countryside because of the speed. Fifteen minutes later data, smoke, and cinders almost obscured the express as it raced through Franklin Junction (now Gretna). In the telegraph office operator David Graves George as as if paralyzed, gazing down the quickly-emptied track. His hand trembled as he wired ahead to Danville the time of passage at the Junction.

Another quarter of an hour and Old 97, belching black smoke, careened around the western edge of White Oak Mountain, south of Chatham, Back in one of the mail cars. Scott Chambers was enduring some friendly teasing from his fellow clerks for having waved at his bride, up the line. The clerks also had some wellchosen remarks to make about part of the train's load: a large shipment of canaries, whose chirping could be heard above the noise of the train. Up in the cab both firemen were drenched with perspiration as they shoveled coal into the firebox. Their task was difficult, for "Steve" Broady was "eating steam." On straight stretches, with throttle jerked back, the train lunged ahead. When a curve loomed, the throttle was shoved in and the brake valve pulled to slow the train enough to permit safe passage. This throttle-brake, throttlebrake practice-"whittling," railroad men called itpermits a more rapid pace, but in time it has a disastrous effect: it consumes steam and air pressure faster than the compressors can produce it. Broady evidently forgot that elementary principle or misjudged the danger zone; his speed and his unfamiliarity with the terrain forced him to concentrate on the road ahead, giving little or no attention to such important safety factors as the gauge showing his braking pressure.

On the northern outskirs of Danville the Southern line straightened out into a gadauli, three mile downgrade that led directly to the Dan River. Yet the depth of the river at that point had prompted railtond engineers to build the river bridge some distance downstream, straight across the river from the dept, which was situated in the city proper on the southern bank. Therefore, at the bottom of that long descent and beside the river was the most dangeous curve of all. It formed a full quarter-circle, starting from the north and vereing sharply to the cast. Magnifying the danger of this curve was the fact that a goat part of it was a screny-five-feet high trestle spanning a classar curve by Still House Creek, a little branch with almost perpendicular banks. Tarred beams crisscrossed in a network that gave the trestle both strength and beauty. Slightly banked, the trestle began some fifty feet from the start of the curve and continued for about 200 feet, until the ground rose at its eastern end and re-claimed the tracks. On each side of the ralls north of the curve large signs warned of the danger: "Sharp Carve. Speed Limit 15 Miles Per Hour."

Eyevimeses have estimated that Old 97 was going faster than anything they had cere seen when "Steve" Broady hit that three-mile downgrade. It is certain that he gave Engline 1102 everything she had to take advantage of the straightaway. If he ever gave the trestle and curve a thought in time, he never once showed it by his actions. He yanked the overhead lanyard. It caused Old 97's whistle to mean and echo ominously through the Valley of the Dan.

Suddenly the warning signs and the curve loomed ahead. Not until then did "Steve" shove in his throttle and pull back the brake lever. This time nothing hapnened. Old 97's air pressure was gone.

Despite what the ballod's bries say, "Steve" Broady did not go to his death with his hand on the throttle. Judging by the great cloud of steam and dust that croloped the racing train, he was probably dumping sand on the tracks with one hand on the sand lever and trying with the other to reverse the pistons. But his actions were too late. The engine struck the first rails of the eurey, wavered and swayed for a moment, as if deliberating the course to follow, and then continued straight ahead. With a sickening lureth the stampeling locomortive left the track and bounded onto the treatle, bouncing and skipping along the crossites while wood splinters like in revery direction. The mail car behind the tender left the rails, then the second car, the third, and the fourth.

The runaway express solled to the right, leaped above the yawing chasen, and fell toward the bottom. With a thud and roar never before heard in Danville, the engine's left side struck the creek bed; she half buried herself in the mud, the drive wheels continuing to turn slowly. As steam spewed in every direction, the four cars tumbled and shartered almost on top of the overturned locomotive, exemingly exacting reverges for their fate. The last car struck the pile of debris; in:

wheels bounced off; and it came to rest with one end pointing to the sky, as if gasping for air. For a long moment the awful silence of death hovered over the scene.

Atop Dan River Mills the huge bell used to sound local alarms soon began to toll. People afoot and in wagans converged quickly on the wreck. The momentary silence there was replaced by the frantie shouts of rescuers and the shrill songs of bundreds of free canaries thying widdly overhead. One of the first victims pulled from the wreekage was Scott Chambers, the young bridgegrom. He asked someone to take down his name but died before he could give it. A second clert, was extracted, dead. A third was discovered, and a



Salvage has begun, debris is being cleaned and the engine righted.



THE WRECK OF THE OLD 97

by HENRY WHITTER, CHARLES W. NOELL and FRED J. LEWEY

Title of a 1940 printing of the ballad.

fourth was soon uncarthed. Throughout the afternoon rescue workers toiled savagely at their grim task. Engiineer Broady and firemen Clapp and Dodge were found near their locomotive. Broady's mangled body was though in the creek. All three men were scalded almost beyond recognition. Found in the mud was Broady's watch, which had stopped at 2:18. In the course of that wild, sixty-four-mile ride from Lynchburg, he had made up half an hour of the lost time.

Through the next thirty-six hours, by sunlight and by lantern, rescue workers continued to dig into the 350 tons of wreckage, Late Tuesday morning the last fragments of steel and wood were thrown to one side. There, at the bottom of debris, was Wentworth Armistead, the Lynchburg youth who had been unable to get off the train. The toll was now official. Ten men were dead-Broady, Clapp, Dodge, Thomas Blair, J. T. Moody, D. P. Flory, P. M. Argenbright, W. Scott Chambers, John L. Thompson, Wentworth Armistcad. Seven clerks had been injured-Frank G. Brooks, Lewis Spiers, Percy Indenmauer, N. C. Maupin, Jennings J. Dunlop, Charles E. Reimes, Harrison Thompson. Spiers died before the week's end. The railroad eventually awarded \$10,000 to the family of each deceased employee-to all, that is, except the family of "Steve" Broady. Two distinct court cases upheld the company's decision

Soon after the wreck: Train 97 was canceled, but Engine 1102 lived on. The locomotive was raised and carried to Spencer, where she was repaired and returned to service. For years afterward-until 1935, when she was scropped-she made the daily run between Richmond and Danville, passing near the scene of her unenvisible claim to fame.

The first train that arrived at the wreck site from the north that Sunday in September, 1903, bore David Graves George, the Franklin Junction telegraph operator. Struck by the horror he beheld, George composed some stanzas and adapted them to a popular tune of the era, "The Ship That Never Returned," How popular his song became he never knew until 1927, when he heard a recording of it by the Victor Talking Machine Company, which had already sold more than a million of the records, George hired a lawyer and sued for invasion of proprietary rights. Victor contended it had already paid large sums to three claimants, each of whom insisted he was the true author. The fact that George had never bothered to have his song copyrighted was ignored by a lower court, which awarded this jack-of-all-trades (he had been a railroad brakeman, farmer, boxer, and revenue agent, not to mention telegraph operator) claims of \$65,000. When Victor appealed the decision, a higher court set the verdict aside, maintaining that George had not conclusively proved his authorship.

The case became so complicated that scholars from Ibarvad were enlisted to investigate the followe of the song. They added chose to confusion by concluding that there were at least ten versions of the ballad. Furthermore, some of these had already been copyrighted. George ended with nothing but the firm conviction that he was the real author of one of the most famous—and perhaps most inaccurate—ballads in all of American folk musis, "The Werke of the Old 97."

Little remains today at the wreck site. Long ago the trustle was tom down; the tracks have been rerouted. U. S. Boute 58 now crosses the ravine, which was partially filled in to support the highway. A state high way historical marker shows the spot where the wreck occurred. Below it, down in the bottom, Still House Creck continues to meander showly toward the river.

The song is still sung, and oldtimers in Danville like to recount the event. More than that, however, a superstition now exists. Some people say that on a quiet, autumn afternoon at a little after two, if one stands still at the foot of that three-mile downgrade and listens, Old 97, with "Stave" Broady at the throtte, echoes yet; through the Valley of the Dan. If I want to the standard of the standard property of the control of the standard of the standard property of the control of the standard of the st

Folkways Records, N. Y. FA 2319

AMERICAN BALLADS

sung Gy

and his

The Lady of Castyle Gypsy Davy St. James Hospital Golden Vanity +

John Henry+ Jay Gould's Daughter+ The Titanic Disaster+

SEEGER

Five string Ganjo

Jesse James+ Pretty Polly The Devil's Curst Wife
Lady Margaret John Hardy Barbara Allen+ The Three Butchers























Xmas, 1961

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Folkways Records, N. Y. FA 2319

AMERICAN BALLADS

sung Gy

PETE SEEGER

Five string Banjo

The Lady of Castyle Gypsy Davy St. James Hospital Golden Vanity

John Henry Jay Gould's Daughter The Titanic Disaster

and his

Jesse James Pretty Polly The Devil's Curst Wife
Lady Margaret John Hardy Barbara Allen The Three Butchers



Rosenhouse

SIDE II, Band 7: BARBARA ALLEN (Child #84)

In Scarlet Town where I was born There was a fair maid dwelling; Made many a youth cry well-a-day Her name was Barbara Allen.

It was in the merry month of May When green buds they were swelling; Sweet William came from the west country And he courted Barbara Allen.

He sent his servant unto her To the place where she was dwelling; Said my master's sick, bids me call for you If your name be Barbara Allen. Well, slowly, slowly got she up And slowly went she nigh him; But all she said as she passed his bed Young man I think you're dying.

Then lightly tripped she down the stairs She heard those church bells tolling; And each bell seemed to say as it tolled Hard-hearted Barbara Allen.

O, mother, mother go make my bed And make it long and narrow; Sweet William died for me today I'll die for him tomorrow.

They burfied Barbara in the old church yard They buried Sweet William beside her. Out of his grave grew a red, red rose And out of hers a briar.

They grew and grew up the old church wall Till they could grow no higher; And at the top twined in a lovers' knot The red rose and the briar.

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LARRY & JANET

NEVILLE"Thanking Him"

As the wind of God's Spirit moves around the world, great things are happening. The word says in Acts 2:17 "and it shall come to pass in the last days, saith God, I will pour out my Spirit upon all flesh . . ." This is what is taking place now, in the hearts and lives of believers everywhere. We have traveled throughout the nation experiencing this Heavenly Outpouring in REVIVAL after REVIVAL, in CHURCHES of various DENOMINATIONS, AUDITORIUMS, and GOSPEL TENTS. Believers are being filled with the HOLY SPIRIT, HEALED of SICKNESS, and set free from the BONDAGE of SIN.

Our prayer is that as you listen to the music and hear the words of this album, that same heavenly anointing of the Holy Spirit will fill your heart to overflowing so you can sing with the NEVILLES. "I'M JUST THANKING HIM EVERY DAY."

SIDE ONE

1.	THANKING HIM 2:
	Traditional
2.	GREATER IS HE
	Lamy Wolf
3,	GOD'S CHILD2:4
	Ritter
4.	I BELIEVE IN THE THREE IN ONE
	D, Lee
5.	HOLE IN THE SKY 2:
	Chambers
	(I'm So Glad) Medley

LARRY NEVILLE P.O. Box 212 Tulsa, Ok. 74101

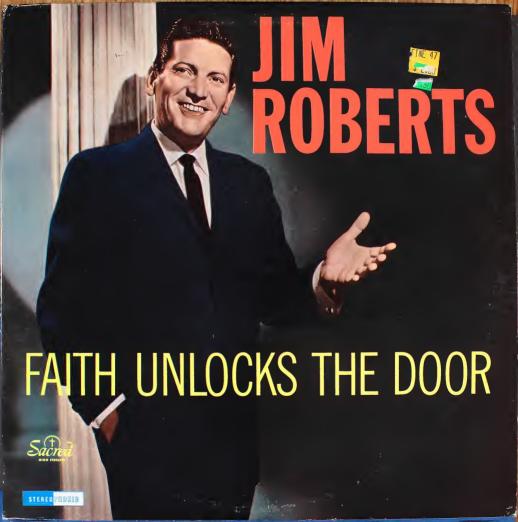


SIDE TWO
1. PLENTY OF TIME
McLean/Harvest Time 2. JESUS USE ME 2:3:
M. Neville 3. DIDN'T HE SHINE 3:20
Reynolds-McDill/Benson 4. TRY JESUS
Medley 5. I DON'T TELL IT ENOUGH
5. I DON'T TELL IT ENOUGH Bradford/Heart Warning WITHOUT HIM LeScoper

Stereo LSP 107

Recording Engineer:Phil Burkhardt Producer:Charles Novell Musicians:

Dennis Herrell- bass guitar Charles Novell-piano Ray Cummins-lead guitar Dan Burton-rhythm guitar Tony Keefer-drums Larry Neville-organ



FAITH UNLOCKS THE DOOR

JIM ROBERTS

AND THE MELLOMEN

ARRANGED AND DIRECTED BY KURT KAISER

This inspiring collection of hymns marks the recording debut of Jim Roberts, well-known television tenor. Backed by The Mellomen quartet and orchestra directed by Kurt Kaiser, he sings a dozen sacred songs. Some of these are old favorites and some are excellent new tunes by modern composers.

Several years ago Jim sang the title song, FAITH UNLOCKS THE DOOR, on the Lawrence Welk Television Program. It was natural that this happened because of Jim's early upbringing by Methodist parents in Kentucky. The hymns and gospel songs that had come to mean so much during his "growing up years" continued to be a part of his adult life.

As a result of the impact of Jim's singing FAITH UNLOCKS THE DOOR, Mr. Welk started including more and more hymns in his program. Like a swelling tide, the demand for an album

of Jim Roberts singing these same hymns has brought requests from people all over America. Many of the songs included in this album are those that have been most enthusiastically applauded by a multitude of viewers.

Jim Roberts was born in Madisonville, Kentucky. He is the youngest of eight children. During World War II, Jim served his country in the Army Air Force, and it was there that he began his singing career. Following his discharge he began studying at the Herbert Walls Conservatory of Music. From there he sang in civic light opera in Los Angeles and San Francisco. He joined Lawrence Welk in 1934, and has become one of the most popular artists on the Welk program.

Jim's church background is constantly evident, and was instrumental in his choosing sacred songs to sing on television and for this album. He is a devoted husband and father of two sons. The Jim Roberts make their home in Los Angeles.

SIDE

- 1. Faith Unlacks The Daor (Scatt-Sande) 2:25
- 2. Beyand the Sunset (Brack) 2:15
- 3. My Friend and I (Carmichael) 2:44
- 4. Peace in the Valley (Darsey) 2:38
- 5, Blessed Assurance (Crasby-Knapp) 2:30
- 6. Whispering Hope (Hawtharne) 2:37

SIDE 2

- 1. It Is Na Secret (Hamblen) 3:19
- 2. Just a Claser Walk With Thee (Trad.) 2:55
- 3. Somebady Bigger Than You and I (Lange-Burke) 3:39
- 4. In the Garden (Miles) 3:29
- 5. | Asked the Lard (Lange-Duncan) 3:41
- 6. Old Rugged Crass (Bennard) 2:41

WARNING! Check your needle regularly. A defective needle will not only bring distorted sound reproductions, but most likely will permanently damage your records. This recording is worthy of the finest needle.



PRODUCTIONS, INC. Distinguished for Excellence

WACO, TEXAS

FAMILY WITHOUT STONE "Still not over you."





"Still not over you."
Words and music by Alex Doré

Produced by Alex Doré and Greg Errico Mixed and edited by Greg Errico Production assistance by Richard Gordon

Basics recorded at Scream Tech Studios, San Francisco, CA
Engineered by Trent Adams
Additional tracks recorded at Duncan Street Studios, San Francisco, CA
Engineered by John Blakeley
Mixed and edited at Dave Wellhausen Studios, San Francisco, CA
Edid at Bay View Studios, Richmond, CA
Mastered by George Horn, Fantasy Recording Studios, Berkeley, CA

Musicians: Alex Doré

Lead Vocals, Bass Guitar, Roland J60 Keyboards,

Linn Drum Program

Greg Errico

"real" Drums, Horn arrangements

Jerry Martini

Tenor Saxophone

Additional Musicians:

Background Vocals, Guitar, Keyboard Bass and

Arpeggio Program

David Farey

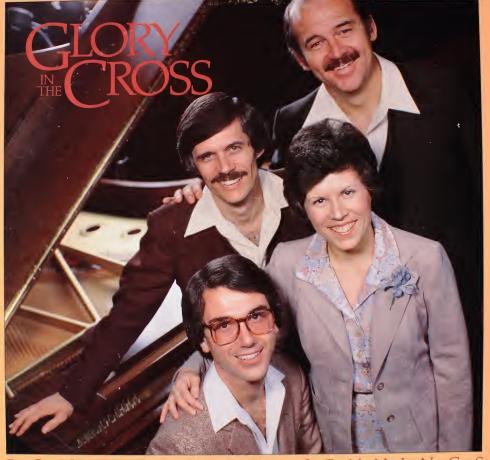
Farey Trumpet

Marketing Management and Creative Development by Anna Lane Art Direction by Janis Nakano, the IDah's Group, San Francisco, CA Photography by Erik Buller, Butler Photography, San Francisco, CA

Special thanks and appreciation to Heart of Marin Productions, Ross, CA Jade Gaisano, Marina Tanaka, and all our families and friends without whom this record would not have been possible.

This record is dedicated to my son Andreas Doré.

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PONDER, HARP & JENNING S



Left to right: Marvin Ponder, Herman Harp, Marie Jennings and Gene Jennings

SIDE ONE

I Will Glory in the Cross (Dottie Rambo)
Born Again (Andrew Culverwell)
Jesus Be the Lord of All (Lanny and Marietta Wolfe)
I'm Standing on the Solid Rock (Harold Lane)
MEDLEY: Feeling at Home in the Presence of Jesus/It Will Be
Worth It All (William J. Gaither)

SIDE TWO

There Is A River (David and Max Sapp)
Blessin' After Blessin' (John Stallings)
My Unchanging Friend (Dottie Rambo)
His Kind of Love (Marijohn Wilkin)
Don't It Make You Want to Go Home (Danny Koker)

Produced by Jeff Wood/Orchestrations arranged by Jeff Wood



Chapel Records, 1350 Villa Street, Mountain View, CA 94042, U.S.A

⊕ 1980 by Chapel Records



SIDE ONE

RISE UP. IERUSALEM†

.....

DO YOU HEAR WHAT I HEAR?*

CHRISTMAS DINNER **

SILENT NIGHT

ALL GOOD GIFTS***

ALL GOOD ON 15

SPECIAL THANKS TO:

Eather Cyril Leach his associates, our families, and the people of St. Schastian's Parish, for their support and encounagement

Father Al Vucinovich

Father Gree "Gumby" Ingels

April Maureen, and Angie, for their support in the early years

Ron Griffen

Gino Grusti

Spectrum Graphics San Francisco, CA

A GUMBIE PRODUCTION

Engineered by MICHAEL J. VERCHIANI Recorded at CALYPSO RECORDS, Novato California

Photography by

Cover Design by MARY E. SMITH

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SAVE THE PEOPLE ***

LET YOUR LIGHT SHINE**

BLESSED ARE YOU. LORD#

LONG LIVE GOD DAY BY DAY***

LIFT UP YOUR HEARTS ***

ACKNOWLEDGEMENTS

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LINDA POLIGONO Piano, Guitar, Vocals

CHRISTINE EVJE Guitar, Vocals

LORA POLIGONO Flute, Guitar, Vocals

EILEEN GRADY
Percussion, Guitar, Vocals

Heritage Singers Sousa



Heritage Singers % usa



Singers

Sopranos Bey Smick Jennifer Schmunk

Altos Beth Layer Lucy Mace Marti Ridgley

Tenors Max Mace Bill Truby Jeff Wood

Baritone Tom Buller Dick Siebenlist John Wohlfeil

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The King is Comina



Hymns we Remember



Thanks to Calvary



He's Everything to Me



Happy Side of Life



Come Along with the Heritage Singers



Talking About the Love of God

This record is the same as S5197, "More Than Singing," except all narration has

STERFO S-5222 COMPATIBLE GOLDEN VOICE SERIES

They come on smiling. Each carefully takes a microphone from a stand, Max Mace gives a nod to

Bob Silverman at the piano, and the unique sound of The Heritage Singers USA flows out through the big speakers to the waiting audience.

A grandmotherly type is soon nodding approval, a teenager's face reflects an emotion begging to be let loose, and youngsters. on the front row cut their whispered prattle as something about the music touches responsive chords in them.

The sound comes through, melodious, blended, sometimes soft and sweet, sometimes reaching the crescendo of a welltrained choir voicing the theme lyric of an anthem

Then you become aware of the words. They are singing about love, happiness, God, Jesus, assurances for today, promises for tomorrow and rewards forever. There is a message in this music. And a method. The style of each song is tailored to the message it conveys. All is positive. Nothing is negative.

It's more than singing. It is the story of redemption, told in the beauty of music and testimonial words that bridge all generation and communications gaps.

Cecil Coffey

Side 1

Wyrtzen 2:71

- 1. Everybody Sing-Skillings 1:56 2. Yesterday, Today and Tomorrow
- 3. A Bright and Wonderful Day
- 4. Who Is On The Lord's Side Spurr and DeCou 2:04 (Max-Beth-Bill-Dick)
- 5. I Just Came To Talk With You Lord-Rambo 3:19 (Max-Tom)
- 6. What A Friend We Have In Jesus 2:99 (Solo-Bev)

Guitar-Jeff Wood Organ & Pieno-Bob Silverman

Electric Bess-Ron Ridgley Director-Max Mace

Side 2

- 1. A World Without Love Skillings 2:14
- 2. If That Isn't Love-Rambo 2:47 (Solo-Bill)
- 3. Had It Not Been-Goodman 3:09 (Max-Lucy-Bill-Dick)
- 4. Something Beautiful—Gaither

Recording Engineer—Mike Carter 8 Treck Mestering-NWI Studios.

Portland, OR Design-Ron Kwigk Producer-Max Mace

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₱ 1973 Chapel Records

ALLAN VACHE



HIGH SPEED SWING



ALLAN VACHÉ HIGH SPEED SWING



Allan Vaché - clarinet and leader

John Sheridan - piano

Howard Elkins - guitar

Iack Wyatt - bass Kevin Hess - drums

SIDE ONE

1) SWING '39 - 4:48 (Drango Rheinhart, Stephané Grappelly)

2) IF I COULD BE WITH YOU - 1:59 (James P. Johnson, Henry Creamer)

3) EMILY * - 4:17 (Johnny Mandel, Johnny Mercer)

4) I'VE STARTED ALL OVER AGAIN - 3:07 (Allan Vache 1983)

5) CHINA BOY + - 2:35 (Richard Winfree, Phil Boutelie)

SIDE TWO

1) SECRET LOVE - 3:52 (Sammy Fain, Paul Webster)

2) I DON'T STAND A GHOST OF A CHANCE WITH YOU - 5:05 (Bing Crosby, Ned Washington, Victor Young)

3) GONE WITH THE WIND ** - 1:39

(Allie Wrubel, Herbert Magidson) 4) MOONLIGHT ON THE GANGES - 3:11

5) GOODBYE * - 4:05

(Shorman Myers: Chester Wallace) (Gordon Jenkins)

. duet John Sheridan & Allen Vache

In John S. Wilson's raviaw of my first album for Audiopnile "Jazz Moods", he referred to my playing as swing oriented, Goodman influenced, and definitely pre - bop. Whether Mr. Wilson meant this complimentary, or not, only be can say, Howayer, I took it as a great compliment. I have always considered myself a swing player, and I believe there are vary few jazz clarinetists around today who can say they are not Goodman influenced

Although my career has basically been in what is called "traditional" jazz bands, swing has always been in evidence. Swing, to me, is not just a style of music, but an approach to playing. It's an approach that is loose and free-feeling. In my opinion, swing is the difference between a jazz band that coaks, or just a bunch of guys getting together to play some tunas.

The clarinet, again in my opinion, has always been the definitive instrument of swing. Largely due to the tremendous influence of Banny Goodman, Goodman is to the clarinet what Louis was to the cornet. I have heard time and again criticisms of clarinetists, myself included, for patterning their playing after Benny, or playing material largely associated with him. This I could never understand. When you have a giant like that showing you the way, how can you help but draw from that wealth of material.

During the big band era the saxophone came more into prominence. When bop came in, the clarinet became virtually non-existent in iazz. Many of the clarinetists of the day went back to playing what was called "Dixieland" and stayed, pretty much, in obscurity. Goodman, however, was always prominent and has remained so, to this day. Now, I'm happy to say, the clarinet is again receiving the prominence it deserves as an instrument of jazz. Again, largely due to the influence of Benny, and top players such as Kenny Davern, Pete Fountain, Bob Wilber, Peanuts Hucko and others,

I have no intention of writing a book about Benny's influence on me, but I will say that without his influence I would never have gone as far as I have. I would also like to say that without the influence and guidance I've received from Kenny Davern, the help and support from Jim Cullum, and, of course, my father Warren Vaché Sr., you would not be listening to this album or reading these notes. To all of these gentlemen, my sincere thanks.

You'll notice a few tunes on this record heavily influenced by Benny. Especially Gordon Jenkins' Goodbye, which was Benny's closing theme. I have no apalagies to offer, only praise for a true giant of American music.

- Allan Vaché

Audiophile Records is pleased to present this second album on the label by the superb clarinetist Allan Vache. We consider Allan Vache to be one of the most exciting and cre August a representation on the contemporary page scene, and from the response Audiophile received from the release of his first album AP 176 Jagz Moods, it would appear our listeners do agree

Allan Vache may also be heard on our Jazzology [-131 Clormet Climox with the addition of another superb clarinetist, Chuck Hodges. They swing through this entire album with among the same through section used in this album. Correct Clinical was recorded live at the first annual Memphis Juzz Festival and was the musical highlight of that particular fortived. Allian may also be heard in two other albums from that same festival. [azzology | 132. The Huppy Jazz Band. This is the hand with which Allian has spent many years and they are, without question, one of the finest jazz bands in the world. Juzzology 1-134 includes a variety of groups from the Memphis Jazz Festival, some featuring Allan Vaché

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FULL BAND



KEVIN HESS, HOWARD ELKINS, JACK WYATT



Onaton Rossin Brooks Culture Cover Photo 1952 MG-TO property of Jiar Culturn, Jr. 1976 Triumph TR6 property of Howard Elkins 1971 MG B property of Allen Vache All photos taken at historic King William "district Sun Antonio Texas

Produced by George H. Buck, J. Production coordinator Wondell Echols



Left to Bight JOHN SHERIDAN & ALLAN VACHE

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Slovakaires

and Aristograts

'SOMETHING SPECIAL'

SIDE 1

	JA SOM SIROTA3:15 SPIEVAJZE SI SPIEVAJ *	
	keby som bol vtackom*	
	po valassky of zeme1:50	
3.	HEJ OKOLO LEVOCE	
	ej zaluzicke polo	
	nad kosice	
	CHUDOBNA WALTZ3:25	
5.	SIPOVA RUZICKA * TICHA VODA	
	A JA TAKA CHARNA	

Once again the Slovakaires and the Aristocrats combine their talents and produce "Something Special." Old singing favorites-soft waltzes, and snappy chardases and polkas (as requested) are combined for quality entertainment. The opening waltz, Ja Som Sirota, is done with a twistwestern style, with a steel quitar.

In his inimitable fashion, lead singer, John Bjalobok, is featured throughout this album. His smooth style provides the tempo for many delightful selections. Now, add the rich, bass quality of Joseph Kovach and John Antonich and you have one of the most outstanding Slovak singing aroups in the country.

The magic sound of the Aristocrats comes across with unbelievable feeling. George Jaros, percussionist supreme, George Machiko, man with a horn, and John Namisnak, the talent on the clarinet and sax, combine to give depth and body to the musical background. Richard Jakicic, the boss man, keyboard arist on the cordovox, and musical arranger, has weaved their talents into a beautiful piece of listening pleasure, best described as . . . SOMETHING SPECIAL.

SIDE 2

1. HORE VAHOM1:50
a INCHORI CINIECVO * a la zo carica *
KVITECEK NA MEZI
3. ZOMREIA CIGANKA POLKA2:25
4. ZA HORAMI * KYSUCA * NIEMELEM
5. CHARDAS 5

ENGINEER GLENN CAMPBELL MFG. BY G and C RECORDS, PGH., PA. PRODUCER AND DIRECTOR
JOHN B. ANTONICH
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Tom Halker's RED MILL presents

JAZZ STRAIGHT AHEAD

featuring

THE FRANK VLASIS TRIO and CHUCK HEDGES



Tom Halker's Red Mill presents

SIDE A

SIDE B

ONE DAY IN MAY (6:51)

BROADWAY (4:26)

BLUE BOSSA (3:52)

BERNIE'S TUNE (3:34)

SOFTLY AS A MORNING

I'LL REMEMBER APRIL (5:41)

SUNRISE (4:41)

(All tunes ASCAP)

GEORGIA ON MY MIND (5:15)

SONG FOR MY FATHER (6:07)

JAZZ STRAIGHT AHEAD featuring THE FRANK VLASIS TRIO and CHUCK HEDGES

JAZZ STRAIGHT AHEAD

by ron cuzner

Localitis is an insidious disease. Consider, those who have it affect those with whom they do not have contact! How's that for insidious?

Ron Cuzner is my name and 1 talk "funny" for a living, on Milwaukee radio from just after midnight until just after dawn, six mornings a week. The program is called THE DARK SIDE and it features the kind of music you'll hear on this album.

Lecalifis, of course, is the name I've given the destructive tendency of audiences to take local artists for granted; to saume, first of all, that someone behind you in line at the supermarket, basket filled with milk and cookies, toilet paper, deedocant, The National Tenquier and mouthwish, can't be all that stimulating to begin with and secondly, that someone you can go and hear almost anytime you want to, without suffering a cover charge or even a minimum, may not be worth going to hear at all.

Keep in mind, Localitis has nothing to do with Alliwaskee; Yonkers or Abliene, Localitis has to do with anywhere and everywhere I/c Lorented that Red Radh. New Jersew good thave taken Count Rade lot granted, if he had liftled its grocery cart in his home town and if Woody Herman had kept his bags (Samonite not Miltackson) in Milwaskee, his concerts and citab appearances, in his home town, would have soon tallen visitin to Localitis and the empty chairs and har stook would have forced Milwaskee's knowle mustch soon to escape the ranges of the disease by moving on. see that the contract of the stook would have forced Milwaskee's knowle mustch soon to escape the ranges of the disease by moving on. see that the contract of the stook would have forced Milwaskee's knowle mustch and the stook provided in the same place, even his golder measures are not find only to stook the results on of oble, of Localities to collect, in the same place, even his golder measures are not find only to the stook of the same place, even his golder measures are not find only to the same place, even his golder measures are not the same place.

The four gentlemen on this album have all, at one time or another, suffered the effects of Localitis. Of course, after they suffered the effects, true to the normal course of the disease, it reversed and struck the original carriers. While it's true, Vlasis, Vernae, Hedges and Miller have all suffered from Localitis, the crowds at THE RED MILL in

Milwaukee, where they appear three nights a week, suggest they are not now suffering. It would appear, concerning Miller and Hedges, Vennea and Vlasis, the disease is in remission and they are not being taken for granted. In fact, they've even recorded an albumit.

The album, as you will note, is called JAZZ STRAIGHT AHEAD! That means there is a strong emphasis on melody, syncopation and improvisation.

The tunes are all lamillar ones and considered jazz standards, meaning, of course, that, over the years, hundreds of jazz musicians have found them confortable, yet eviling musical evidites to tride. They range from SNG FOR NY FATHER, written by Horare Silver, one of proto-neo-boppers, to BBRNIE'S TUNE, actually written by a guy named Bernie; Bernie Miller and put on the music map by Gerny Mulligan and CHet Baker.

By the way, in case you hadn't noticed, this quartet features the clarinet, while the tunes are not usually associated with hat instrument. Oh, I suppose CrOGRG has a claim teasociation bustues the Miching's Memory Doham's BLUE BOSSA doesn't, nor, I would suggest, does BROADWAY. What i'm hying be say is hat while much of the volo space on this album is occupied by the claimet, this is not the stereophysical claimet subm. But then, Chuke Hedges in only our stereohysical claimet galaxer. The instrument may remind you of the thrifes and the forties but NV. Hedges is a montor stereohysical claimet galaxer. The instrument may remind you of the thrifes and the forties but NV. Hedges is a montor that the control of the state of th

Harold Miller plays the instrument nobody notices, except the other musicians! Harold Miller plays the bass. He walks with style and graze and he solow with melodic invention. In effect, he supplies the harmonic hottom to the clarines' top. Amplification has place the bass in a more "observable" position and I'm thankful there are players like Harold Miller to take advantage of the "arust" spooflight.

Like Bob Yernae, the drummer, Harold Miller must be a follower and a leader. The newly remodeled Mr. Vernae puts the lie to Thomas Wolfe's contention that you can't come home. Mr. Vernae, after years of percussioning to elsewhere, has come home, much to the delight of his parents, the other members of the quartet and the audiences at THR ED MILL. Alo, might add, to the delight of the other drummers who drup into "go to shord" at THR ED MILL. Alo; might add, to the delight of the other drummers who drup into "go to shord" at THR ED MILL. Alvae Vernae, like all great drummers, establishes the perimeters within which the quartet travels and the velocity at which it travels. The ride is a lawars smooth, yet adventurous.

That brings me to the gentlemen who listens to his three partners, soloing and accompanying, plays plano with both hands (not as common as you might buspect), wrote all the arrangements (or this album, assumes the spotlight on ONE DAY IN MAY, the trio track on pAZZ: STRAIGHT AHEAD), functions as the musical trailia (cop for the quartet, nods at and greets just about everyone entering THE RED MILL and keeps a cigarette lit at all times, the piano player, Frank Vlasic, When 1 crown un. V. sunt to be its life being the company of the plano player.

JAZZ: STRAIGHT AHEAD offers you four talented, swinging musicians. JAZZ: STRAIGHT AHEAD offers you eight lovely tunes.

Not everyone agrees with me but I don't like discelling music. I especially don't like discelling it before you've heard it. It truth both, my opinion simply doesn't count except for me, hy our case, if the monilons, set to music, on this album, communicate with yours, then the money and time will be well spent. If not, well "you pays your money and takes your chances" and no liner notes, written by Leonard Feather, Wild Bill Davison or Ron Cuzner could have guaranteed anything elso.

If you like familiar melodies, swingingly and inventively played, by four talented jazz musicians, who just happen to live and perform their musical magic in Milwaukee, Wisconsin, then this is your kind of album.

Further, if you happen to be "public spitted" and you'd like to help stamp out Localitis, at least in Milwaukes, buying this album can serve as your 'pledge'. Some day, we'll all get together and have at elethon and we'll wipe out taking-local-artists-for-granted" nationwide. Until then, you buy this album, enjoy the marvelous musicians and the lovely music and help us do Localitis in, in Milwaukee.

Ron Cuzner is my name and Chuck Hedges thinks I write as "funny" as I talk.



FRANK VLASIS — PIANO CHUCK HEDGES — CLARINET BOB VERNAE — DRUMS HAROLD MILLER — BASS

RECORDED AT CASTLE RECORDING LAKE GENEVA, WISCONSIN

PRODUCER: TOM HALKER RECORDING ENGINEER: VERN CASTLE REMIX ENGINEER: STEFAN SYLVANDER PHOTOGRAPHY: MICHAEL KEGEL

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Meistersinger Honor Choirs 1980



Wartburg College

February 3, 1980

Daniel Moe - Guest Director





Herb



Jon

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Meistersinger Honor Choirs 1980

SIDF I

Meistersinger Honors Choirs 1980
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Assisted by the Wartburg
Chamber Orchestra
Harold Sundet - Director

GLORIA Antonio Vivaldi

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SIDE II

Meistersinger Honor Choirs 1980
Daniel Moe - Directing
James Fritschel - Directing
SING TO THE LORD . Christopher Tve

CHIEF SEATTLE'S PSALM

Daniel Moe
Fred Burrack and Bob Miller, Trumpets

MOE CHOIR

SONG OF THANKSGIVING AND PRAISE....Ed Robertson THE SEASONS OF MAN ...Fisher Tull Fred Burrack and Bob Miller, Trumpets DIDN'T MY LORD DELIVER DANIEL Arr, Haward

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AP-176 STEREO

ALLAN VACHÉ — CLARINET JOHN SHERIDAN — PIANO HOWARD ELKINS — GUITAR WARREN VACHÉ, SR. — BASS HAL SMITH — DRUMS

Guest Appearances By:

JIM CULLUM, JR. — CORNET

MIKE PITTSLEY — TROMBONE

JACK WYATT — BASS

5:21

3:41

2:35

SIDE A

1. THE MAN I LOVE

(George and Ira Gershwin)
Personnel: Allan Vaché, cint.; John Sheridan, pno.;
Jack Wyatt, bs.: Howard Elkins, gtr.: Hal Smith, drms
2. EVERYTHING HAPPENS TO ME

Duet. Allan Vache, clnt., and John Sheridan, pno.

3. KATHY, OF COURSE

Same as track 1 except Warran Vache, Sr. replaces Jack Wyati	
4. IT'S ALL RIGHT WITH ME (Cole Porter) Same as track 3 plus Mike Pittsley, trb.	5:0
SIDE B	
OH, BABY O Murphy) Trio: Allan Vache, clnt.: John Sheridan, pno: Hal Smuth, drms.	2:4
ROUND MIDNIGHT (Thelonious Monk) Same as track 2 side A	4:0
3. AFTER FIVE (Allan Vache and John Shendan (1980) Same as track 3 side A	3:1
4. EAST OF THE SUN (Brooks Bowman) Same as Irack 3 side B	3:3
5. THIS CAN'T BE LOVE (Rodgers and Hart) Same as track 3 side B plus Jim Cullum, Jr., cnt.	4:0

Recorded February 28, 1982 at Bob Bruce's United Audio Recording 8335 Fairhaven San Antonio, Texas Photos by Mike Pittsley Text by Sterlin Holmesly Produced by George H. Buck, Jr. Production Coordinator: Wendell Echols

Recording Engineer: Marius "Bubba" Perron

Assistant: Mike Pittsley



Meet Allan Vaché. A young man from Rahway, New Jersey, a young man with an enormous talent which has been honed and nutured — a talent which is on full display in this album.

Vaché's clarinet is at home from Gershwin to Monk, from a driv-

ing rideout to the moody blues.

He swings. He creates flowing traceries of improvisations. He composes with either horn or pen.

Allan Vaché grew up with jazz. His father, Warren Vaché Sr., is a string bass player, and joins Allan on most numbers in this album. His brother, Warren Jr., is a world-class cornetist.

Allan is a member of another family, Jim Cullum's Happy Jazz Band of San Antonio, and members of that family also join him on this record. The mutual understanding is there for all to hear. Allan Vaché is a serious student of music and a performer who

demands much of himself and expects the same of others. He has studied with such teachers as David Dworkin of the

Metropolitan Opera Orchestra and Kenny Davern, the jazz clarinetist with impeccable standards.

While a student at Jersey City State College, Vaché played the big

While a student at Jersey City State College, Vache played the big leagues in the New York area. He worked with such stars as Bobby Hackett, Vic Dickenson, Gene Krupa, Pee Wee Erwin, Herb Hall, Dick Hyman, Bob Wilber and others.

In 1975, things changed. Vaché left the Northeast for San Antonio to join Cullum's band, one of the few groups with its own night club and even rarer, enough stability for a musician to have a home life.

Seven years later, Vache remains happily in San Antonio. He is a co-manager of the club, married, a father and homeowner. But he plays five or six nights a week at the Landing and at other gigs with the much-in-demand band.

With the Happy Jazz Band, Vaché has played in Europe, Mexico, and at jazz festivals from New York to California. He also has played in six "World Series of Jazz" concerts in San Antonio with



such greats as Benny Goodman, Pete Fountain, Teddy Wilson, Joe Venuti, Wilber, Davern, Earl "Fatha" Hines and others.

The test of any player is in the music and this record comes in with an A plus.

I won't attempt to dissect each tune. That gets in the way of the music.

Put the record on and listen. You'll hear a leaping and sliding clarinet, low-register ruminations on sad themes, four-bar chases, stride piano, solid rhythm, sparkling duets, and just plain hot licks. You will have met Allan Vache.

- STERLIN HOLMESLY

Sterlin Holmesly is a long-time jazz buff, tending toward the traditional. He is editorial page editor of the San Antonio Express and Express News. He is president of The Jazz Repertory Company of Texas and has done an oral history of jazz in San Antonio.

We consider Allan Vachf one of the finest clarinetists on the jazseene today and it is a great pleasure to welcome him to the Audiophile label leading this excellent session. The artistry of another fine charinetis is oftered on AP-123. Herman Foreitch and the Allanta Swing Quartet. Other instrumental recordings on Audiophile include artists such as George Barnes and Carl Kress. France and Emilio. George Barnes and Carl Kress. France and Emilio. The Company of the Carl Kress. France Silde. Will Bill Davison and Dick Sudmlater for our free catalogue, just send your name and address to our address below. We enjoy bearing from the discerning listener.

- GEORGE H. BUCK, JR.

LOVE NOW



GEORGE CLEMENTS







Recording (George Clements)

Mix-down (George Clements)

Playback (David Morris)

Produced by George Clements

"Love N	ow" (Jimm	ıy Webl	b) .												3:0
Audio A	usic (ASCA rts Studios rmichael.	. Bacl	kup	Gr	out	is	The	ln	crec	dibl					

"Morning Love" (Jimm	y Sullins)												2:3
Berdoo/Flavio Music (B													
Prod. Recorded and M	ixed by Ga	ıry l	Jiner	, Mus	ic I	Record	lers	, In	c. /	Arra	ngec	l by	Jimm

"On The Road Again" (Byron Daugherty	,										2:4
Berdoo/Thirst Music (BMI). Produced by Audio Arts by George Clements. Arrange					R	ecc	ord	ed	anc	Mi	xed

"It Never Rains In Southern California" (Hammond-Hazelwood)	3:10
Landers-Roberts Music (ASCAP). Produced by George Claments and David	Morris
Recorded at A D Studios by Tom Wallace. Mixed at MRI by Gary Ulnar. Arra	nged by
Steva Waltner,	

"Too Lata To Turn Back Now" (Eddie Cornalius)	2:45
Unart/Stage Door Music (BMI). Produced by Gaorga Clements and	David Morris.
Racorded at A D Studios by Tom Wallaca, Mixed by MRI by Gary Ulnar	. Arranged by
Stava Waltner. Back-up vocals - Karan O'Hara and Stava Waltner.	

Q1	n	н	2

"Back To You" (Ca	riton Dir	inall)														2:36
Berdoo/Thirst Music	(BMI).	Proc	luce	l by	Ge	orge	CI	eme	nts	for	Cle	me	nts	&	McC	iuckir
Prod. Arranged by	/ Jimmy	Sull	ins.	Re	cord	led	and	Mi:	ked	by	G	ary	Uli	ner	at	Music
Recorders Inc																

"Tie	Α	Yellow	Ribbon	Round	The	Ole	Oak	Tree"	(Levi	ne-Brow	n) .			3:03
Five	Ar	ts Music	(BMI).	Produc	ed by	Geo	orge (Clement	ts and	David N	Aorris.	Re	core	led at
A D	Stu	dios by	Tom Wa	Ilace. M	lixed	by G	ary l	Jiner at	MRI.	Arrang	ed by S	tev	e Wa	Itner.
D1-		manada k	C.	Malanas	-	V	- 0"	dawa.						

"Never In A Million Years"	" (Gordon-Re	vel) .						2:07
Robbins Music (ASCAP). Recorded at United Audio.								
Studios.								

"Girl, I Could	Love You"	(Byron Daugh	nerty)													2:2
Early Bird/Th	irst/Berdoo	Music (BMI),	Produ	ice	d b	y۷	Val	tne	8	C	lem	nen	ts.	A	ran	ged by
Stove Waltner	Recorded	and Mixed by	George	CI	lem	ent	ts a	A f	udi	o A	Art:	s S	tud	lìos		

"So Lo	ng" (Carito	n D	innall)																			3:19
tions.	Music (Bit Arranged ers. Inc.	/II). by	Produ Jimmy	ced Si	l by Jilii	ns.	iao	rge Rac	Cli	ema	ant ar	s fo	or Mi	Cle	me i b	nts y (& Gai	M ry	GL Uli	ick ner	in P at	roduc Music

Front Photograph by Frad King, Fotoflair, Inc. Back Photographs by Ray Martinez, Ramar Productions Cover Dasignad by U. L. Hainsworth Mastared at The Mastaring Lab © 1973, Wast Records.



LADO A

- 1.- UN TIPO COMO YO
- 2.- QUIEN ENTIENDE A ESA MUJER
 3.- UN BESO ADIOS Y NADA MAS
- 4.- VOLVERE
- 5. TU NO SABES NADA DEL AMOR



LADO B

1.- AMO LA VIDA

2.- A DONDE VAN LOS AMIGOS

3.- PRUEBE UD. 4.- MARIA

5.- COMPAÑERA

Todas las selecciones de Sergio Esquivel Selécciones editadas por: Sagitario Musical

Selèctiones editadas por: Sagitario Musici v.*A. s. tr. M. ros. SA.

Arregios musicales de Roberto Prais excepto (*) por Memo Mendez Guiu y (©) nor Fito Rey

Dirección Artistica: Rafael González Ing. de Grubación: Rafael Guadarrama Diseño de funda. Pablo Rodríguez C.

Fotografo: Aarón Cohen

Grahario en los Estudios Crystal de Polygram Discos, S.A. de C.V.

Pocas veces se conjugan en un artista el talento, la creatividad y la poesía de la música, y muy pocas veces surgen figuras del talento de SERGIO ESQUIVEL, que justifican y descubren plenamente el por qué de la canción romántica y poética de hoy.

SERGIO es un artista polifacético que compone y canta su sentir con un sello personal e inconfundible, tierno y desenfadado, que le canta a la vida y al amor de vivir sin complicaciones absurdas.

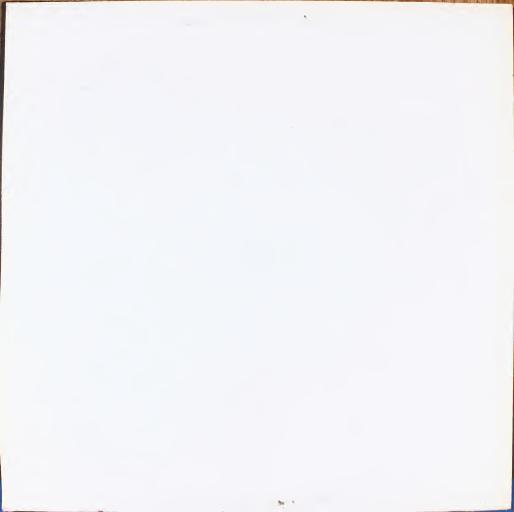
En su carrera SERGIO ha cosechado muchos logros importantes que le han valido un singular reconocimiento de la crítica especializada; sin embargo, su carrera apenas ha comenzado por así decirlo, ya que es ahora con este nuevo álbum, el momento en que ha alcanzado su madurez profesional como cantante. En la música de SERGIO es muy fácil ver las transformaciones que sufren las cosas simples cuando son moldeadas musicalmente para volverse poesia, un ejemplo de esto es "UN BESO, ADIOS Y NADA MAS", "ADONDE VAN LOS AMIGOS" (una canción que SERGIO le dedicó a la memoria de Luis "Vivi" Hernández) y "AMO LA VIDA" (melodía con la cual SERGIO participo como compositor e intérprete en el reciente Festival OTI 78,1 y no podía quedar fuera de lo anteriormente dicho "TAN LEJOS TAN LEJOS", que nos habla de la distancia de un amor querido que está ausente. Se podrían agregar muchas cosas más de SERGIO en este nuevo álbum, pero prefiero que ustedes las descubran y las disfruten. José Xavier Návar. ©@1979 Mfg. & Dist. by VELVET RECORDS, INC. 10128 N.W. 80th. Ave., Hialeah Gardens, Fla. 33016 / Under license from: Polygram G.M.B.A. Germany











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People Have The Power Time: 7:30 Key: D Mai

Delta Records unleashes the hottest Tech-NRG single for the summer of 1993. The March on Washington Anthem: People Have The Power by C.C.Adams. Her singing debut is here and here to stay. This powerful vocalist haits from Seel-Town U.S.A. Pittsburgh PA

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Proceeds from this record will be donated to The March On Washington April 25th, 1993 and to AIDS research.

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M-People Return; Deep Forest Branches Out

SWINGIN' SINGLES. Producer DJ Mike Pickering brunes he betiliant M-People posee back into public view with what we predict will be one of the first big international hits of the sammer, ''Den Night In Heaven' 'dec'onstrue-

tion U.S.).

The peek into the earls uperuring seeond album is a percolating blend of hearly bouse bests and suddend or hearly bouse bests and suddend way synthes, fortugly wrapped with a bright pop book and does strange. Four stury mass eye a few possible formats, with percy "Masser" mas and the transcetish "Hollous Vocal" verson working best. Each weeky risks hard and useful breaks without losing the song or surrfrenge the brely drive versil.

from the lively dria vocals.

It boggles the brain that M-People have yet to secure a U.S. major-label deal. Wake up, folks, it rarely gets better than this.

Supposed for U. bondle, does at

Newcomer Lois L benefits from the partialness of Prince on "Qualifue" [Polydor", a currons, unassessming ditty that enodores with operated senseality. However, the solid is empowered with a safe, to per how, and an immunal level pattern fairly and house Junior Vanguer maintain a reverence for Prince's varieties produced to the pick that is a reverence for Prince's month, though hes "Drain" mix is a rangerd reconstruction maintain a reverence of Prince's varieties and the prince of the pick of

house dub, you cannot go wrong with "Liquid Bass, Volume One" (Victous Music, New York), a four-song EP that



by Larry Fi

stage putters in the backside with refentlessly hard Adman-ardhenoed beats and yound passages that hypnotize. "Modingo" scores highest with its subversive base line and a page that will leave you heaving for breath. We dare you to sit this one out. It's nearly impossible.

Sugarothe sq.list Bjork stars the club reals with "Human Behavior". Elektras i, a cut from her epocemous solo debut. The justeys, alternative organial version is transformed into an intense underground house rung by Durron Emerson & Rick Smith, and Dam I. Both versions have the potency to I. Both versions have the potency to I got the contract for making parel based to turn out to pure for making parel based to turn of datas that have absolutely nothing to do that the version of the second with the sought. In the end, we arrive with the sought. In the end, we arrive

surel less trently mixes on the flipside.

The recent gay and lessuan out lipsides murch on Washington has been a source of mixed in regularity of the first properties. CC. Adams deliver an ingreman maximum of the recent flipsing mixed in CC. Adams delivers an over-the-top take on Pattl Smith 5 "Prooper Belle Have The Power" Delfa, Pittsburgh; Procharer Billy Bures upcets the top the process of the process o

that's semetimes a tail too dramatic. Still, with artist proceeds going to AIDS research, and the cut's overall earnest tone, the record is worth a spin.

Based on the concepts of French laybourdust and programmer Michael Sanchez, most of Deep Ferent's cuta were produced with a mindful eye toward U.S. trends by Dan Lancksman who has worked with Thomass. Dobbo and Sander-Order treats such as Hanting and Control of the Control Hanting Control of the Control of the Hanting Control of the Control of the site the mass of the runn freest Psymmos of Zany and the Central African Repubte with healy homes pervisions and studfling, hip-hop-derived boats, respectively. The use of modern technology in

Bilboard. Dance HOT Dance Breakouts FOR WEEK ENDING JUNE 1. 1933

CLUB PLAY

1. VOICE OF FREEDOM FREEDOM
WILLIAMS COLUMBA
2. RUNARDUND MARTHA WASH OCA
3. STAND ABOVE ME OMD VIDA
4. YOU MAKE ME HAPPY THE DARRYL
JAMES DAVID ANTHONY PROJECT
FELTING

MAXI-SINGLES SALES

RUNAROUND MARTHA WASH 40 4
 WALKING IN MY SHOES DEPECHE
 MODE - 100

3. LWANT YOU BACK GEORGE LAMOND
4. PRESSURE US SUNSCREEM COLLANDA
5. I WILL CATCH YOU NORED INC.

uts. Titles with future chart patential

these and the set's other cuts are a fine complement to the authentic tribul instruments and vocal passages that color the arrungements. Fans of Enigma's 1991 hits "Nateness" and "Mea Culru" will delight in the ambience and complexity of Deep Forest's material, while oth-Way-hip U.K. inche Infonet Records progresses from its string of 12-inch sin gles into full-length albans with Taudthe debut by North London act Bandulu. The mostly instrumental set has awentive reconstructions of three as clauned underground jams: "Better on the Orb's 1982 tour "Messengers and "Flex" are trance-rooted composigrooves embellished with layers of cu

shorn, spacious synths. They are highlights to an alventurous effort that requires an intelligent mind and a desire for a breath of fresh musical air.

Betwelson feerful are above to male beautiful most shop for "Dom. That," What They Call Dreot "Element U.S. I abstracted to Beautiful a store-root of long-to-feer of most from the "Do. Adopped engreal 12-inch most of the familiar "Shake Corner Three." by Proceeding 4. There Grove Three. by Proceeding 50 Feet 11 June 1990 Feet 11 June

ID-BEATS: Our friends at the ever-

unovatave Disco Mix Club (U.K. New

York) have started something pretty

surey with the Promo International

Tape, a monthly cassette armed at exposing new (and mostly inde) club releases The tape will be issued to retailers for free, and sold to DJs for \$10. The premiere 12-cut edition is bremming over with intriguing underground buzzers ch as "Without Love," by Loveness Tomato), and "Get Closer," by Scope (Olympic). Unlike other promotional tapes of this kind, there is no placement fee, and cuts are chosen by the DMC staff ... Franco lemmello has been na med manager of club promotion at Mercury Records in New York. He previ Jellybean Productions ... Has anyone else noticed how much Norman Cook's just-assued remax of "Let 'Em In" by

Shinebend (Elektra sentida like Jav. 66%) attentiational in "Plazare Dronger". Elect "Not on how, but them apart. Elect "Not on how, but them apart. Elect "Not on how, but them apart as het records especially with an internal track as strength and the service of the service o

soon with "I Got Me Up," the follow-up

to Dajae's massive hat, "Brighter Days

Levendary regions described predicers SN Denthar and Robbie Stakesman have reve of these predict demasions have reve of these predicts demafered from the state of the state of Yound Of Scord. The first in a semiod compliance of more from Tac. Control of the state of the state of the Moenta and tauger Dollar Fifty. Nosquarings are trainent. The Ferrent predictions with the state of the state

merges insistent beats with perky pop-

synths and juggly gustars. Barry Harris

the band's facilities up in the voew, condired denty leading a new liceup of muserum one through such sparaffers as the revent shall be a such sparaffers and the upoming engle. NOLE

Hollywood Looks To Dance Clubs To Boost 'Five Live' Fund Raiser

NEW YORK—In an offert to breaden the reach of Goope Mehaul's current AIDS final-mining project, "Foot Low," Hellowood Record is illuminated by the EP's second single, "Killed Papa Was A Relling Store," it this level to you was A double-record 12 circle pressing of the track, which has been remixed by Jun "Bonail" Caruss, Mark Luggett, Chris Barriese, and P.M. Dasm's Proper Is has just shipped to Disk around the

Getting support from chab DAs is reportant to the next place of this project, says Brisd LeBeau, head of the makependent Pro-Motion Inc, who is specifically and the club companyin behind the track. This record is right up their alley; the massis here are hot. The key is to bring them aboard early—you've get to respect their unlikenes in the marketplace. They give a record street credibility." The presentation for the reloace of "Free

Live" came shortly after Michael performed with Queen at the Freedise Mercury Tribute Concert last Agnil. According to Rob Kahane, the singer's Qumanager, Michael was not happy with furthe firuncial unctive of the "Red Hot + Dunce" album, which was the last charry.

"He wanted to give more, and this seemed like a good site—especially sures his performance during the show was so powerful." Kaharie says. "George's would on Somebody To Love' is probably one of his best ever We had to find a north

of his best ever We hold to find a way to get it out there. Given Michael's organize contractual buttle with his lavel. Sony Records, getting a release to do the EP with another.

the EP with another lated initially was a series of the Hollywiced president Preer Paterno and Queen's misrager Jim Beech.

"Jim was instrumental in pulling ever-

who distributed in paining everything together," Paterno says. "He dealt with Sone directly, and they were, ultimately, quite gracous about the whole thing." Proceeds from "Five Live" go to the Phoena Trust, a U.K.-based foundation

formed by the remaining members of Queen. Phoenas Trust exists to provide funding for AIDS research and education, and care for people who are suck.



promoting the New Mass Sprimer hald at New York South Factory But The pair. New Mass Sprimer hald at New York South of Early But The year. New York South South

HI · NRG/EUROBEAT

RY DEAN FERGUSON

The PWL, Hi Factory's uper summer assembly line is in high gear, with the latest in Pat A Mick's continuing stead of Hhs/RG monsters already off to a fast chart start. This one is a ternoke of the perennal party favorite "Hot, Hot, Hot "that courses flipped with the "Concrete Megames" a medicy of Pat & Mick's cealter his that was suggested for inclusion on this release by our own Mick McCann on his recent visit to the PWL offices in London. While in the sudto with Mike Stock and Pete Waterman, our man Mike was privy to all store of scopes and previews that he's graciously agreed to stare with us, provided we keep it to ourselve (we promise, Mike).

The SAW team is especially excited about an album they just completed with Suzette Charles, the former Miss America who completed the reion of Vanessa Williams, scandalously dethroned back in 1983. The Suzette set is said to sparkle with the same sort of sizzling disco charisma that propelled Donna Summer's SAW-studded "Another Place In Time" set to such lofty chart beights three summers ago. Another hot prospect from PWL is the forthcoming Sybil album, with an entirely different track line-up from than that of her new American set. Her U.K. collection will be purch more energetic, housed by the success of Svbil's SAW-produced smashes "The Love 1 Lost", "When I'm Good & Ready", and a brilliant reworking of "Beyond Your Wildest Dreams", which first appeared on Lonnie Gordon's album. Speaking of Lonnie and Stock Aitken Waterman, their timeless feam effort "Happening All Over Again", has just been remixed for inclusion on Lonnie's oft-delayed but finally forthcoming American debut album on SBK. Watch for the first single, the Black Box penned-and-produced "Bad Mood", to precede the album to store shelves by the end of this month

The parade of PWL alumni and 'nae currently readying new product for your peak summer pleasure is equally noteworthy this week. First up is Sonia, currently competing in the Euro-vision finals with "Better The Devil Know", a new song with a familiar title that shouldn't be confused with Kylie Minogue's international chart-topper of the same name. The first commercial single from Sonia's new Euro-vision inspired album will be "A Little Love", written and produced by the genius team of Phil Harding and Ian Curnow, who've also masterminded "All Around The World", the all-important lead-off single from Jason Donovan's eagerly anticipated new "comeback" album, due from Polydor-UK in August. It's a shame that Phil & Ian aren't involved in the current Kylie sessions, which found the former first lady of PWL in New York recently, working on tracks for her upcoming deConstruction debut with (better sit down, boys) Lenny Kravitz and Prince. Another member of PWL's royal family, Princess hopes to jump start her once-promising career with "Hey La La" (Signal/Media-Italy/135 BPM), a trance/NRG offering that, for the most part under-utilizes her romantic vocal strength. Delage has been reborn in Holland as Eden, with a debut disc in stores now called "Can This Be Love" that was produced by Bruce Forrest and mixed by lan

Speaking of evolving recording acts, the former members of Massivo who now make up Undercover are hard at work on their second album for PWL. even as their break-through set continues to generate hits around the world. PWL-Germany, distributed by East West, has just

issued a fresh 12" mix of "The Way It Is" (120) that is afreaty a brisk seller at import dance specially shops. Meanwhile, PWL's bottest current stable stars. 2 Unlimited, are beak with a super new single.
"Tribal Dance" (188) and an abum called No Limit, Both are out-of-box monsters in Europe, where the abum's title track receitly finished a five week run at the up of the pop and dance chars. There's no limit for 2 Unlimited this severit.

Elsewhere in the U.K. we find the Loading Bay label loaded with NRGetic cargo courtesy of Canadian wunderkind Vince DeGiorgio who has supplied them with, among others, a sparkling new Barbara Doust track called "Dance In Neon Lights" (134) and a delightfully danceable rendering of "The Power Of Love" by Panorama (126), the nower-hallad originally popularized on these shores by both Laura Branigan and Air Supply after Jennifer Rush rang the bell with it in Europe. DeGiorgio has also finished an engaging twirl with the inimitable Ernest Kohl called "Dancing Forever" (124) that may be used as the follow-up to Kohl's imminent high-torque interpretation of "Save The Best For Last" (132). The latter is a tune that Kohl was besitant to cover at first, but finally agreed to do at the label's request. Thank God for Loading Bay's foresight, as this has turned out to be one of his finest traditional HiNRG efforts ever. Both tracks will be included on Ernest's forthcomine Loading Bay mini-album, an all-NRG extravaeanza that will also feature a numbed-up '93 remix of "To Save The Love"

FAST FLASHES: The Twins are back with a gorgeous, traditional-HiNRG delight called "Tonight" (Hansa/128) that will be followed this month with an all-new LP, their first in more that five years! Also up for a dazzling return is Mai Tai with "Never Never" on Coconut (130 RPM). This "Living On Video" sound-alike is a far cry from the femme trio's only American dance hit, "(Our Love Is) History", which took this country by storm almost a decade ago. Sinitta is back from an extended recording absence with "The Supreme E.P.", a delicious collection of early Diana Ross remakes that are simply super! Look for a new London Boys album in June, with its pop-perfect lead single, "Baby Come Back" (East West/128), just hitting store shelves now. Also in stores now is the new Army Of Lovers album. The Gods Of Heaven & Earth, and the new single, "Isrealism" (126), which blasts onto the American HiNRG Top 50 chart this time out at #10. It's the biggest, brightest, boldest Army effort ever, with the kind of across-the-board appeal that made "Crucified" so universally popular.

One can't help love Norma Sheffield's latest. "Love Me" (A Beat-C lauly/137), which is breath-takingly beautiful in spite of its break-neck BPM. Also quite lovely is the remake of "San Francisco" by Martin King, wistfully syncopated a la "California Dreaming", though for simply sublime wistfulness, it would be hard to beat the after-hours remake of "Without You" by Sherna Ravden on Biscomagic!

Saving-the-best-for-last Dept. One of the most exciting American HINRG releases of the year to date is "People Have The Power" by The Axis Project. It's powerful ambenic chorus was a smash at the recent March On Washington, and this Billy Bures project, with its Erasure-Meets-Abba-syled production, could turn out to be one of the biggest surprise underground this of the year. It's on Philadelphia-

12" REVIEWS

flows so smoothly and quickly, you'll feel like you're on a never endine ride to nowhere. It possesses a dreamy quality as well. A sure synth explosion. Heavy kick provides the soul of this little duty. Look for domestic comes soon white all is

2 UNLIMITED "Tribal Dance" Radikal

Put another one in the win column for these puys! True techno jocks may not like it, but this is going to be another buge one for the folks responsible for breaking techno to the mainstream (i.e. radio) American market. This will quickly overshadow "No Limit" as it moves to become their next major bit As for a description, this is 2 Unlimited, and unmistakably so. You need it! **** Cindi

BOOK OF LOVE "Boy Pon/Quiver" Sire

Fine start of the season release with a photo of a male nipple on the tacket! Although the dubby and tad repetitive Go Bottom Go Top mix fails to trillate the Winking Breakbeat Trance and Extended Radio mixes definitely do. Foreplay perhaps to the sultry B side cut "Ouiver", containing Book's signature chimine bell background and cool female lead. *** - John

JANET JACKSON "That's The Way Love Goes" Virgin

Definitely Janet, while producing a fresh sound for her. The sone is meant for your listening pleasure. Pass over the R&B mixes and go straight for the B side. The 12" club is oh-so-nice house, vet. I doubt you'll play it at the hot point of your night. It's simply too laid back for most to use effectively. The Deep Dub on the other hand hits the shelves just in time for summer! Lots of winds give it the summer feeling (reminiscent of Robert Owens and Lil' Louis style) while the rhythm track will keep 'em shufflin'. Great sone, great dub www .Conds

T.P.E. "Sex U Down" Mic Mac

Another departure in style, away from their typical freestyle sound, that is really quite interesting. Female vocals and the male rap segments highlight this offering, best described as a good "dance" record, Useful club material, AAA CU

MALAIKA "Gotta Know Your Name" A&M

Here is a release that focuses on her vocal style - on the first single we got the general idea and this song takes it to a higher level. The vocal is what will hook you and your audience. Maurice's house mix is the choice for club play which may make breaking this in clubs difficult, as radio will go straight for the R&B mixes. The song itself is great, what makes the 12" weak is the choice of R&B mixes, none of which, in my opinion, are pumped nearly as much as they should be for club use ++ . Conds

LA CASA "Get To You" Sire

This was reviewed last issue on the ment of the underground and sex mixes. Well, take another listen. The real deal here is the extended radio version. which makes this sound like a totally different song (we're told that Sa-Fire is on vocals, if that gives you any indication). Fantastic hook, great for radio rotation. Hotmixers: you should break this one! *** GH

THE AZIS PROJECT FEATURING C.C. ADAMS

"People Have The Power" Delta

Former rock anthem by Patu Smith in an interesting, energetic incarnation on an independent American label. The rubbery bassline recalls Dead Or Alive. No apparent break is needed as C.C.'S pretty vocals take the song to its explosive conclusion. For info: 412-322-5970. *** 1/2 -John

RAJE' "Don't You Want My Love" Warlock (Another view) Long, hot intro with "hoos" and ravey screams over a bostom "ala Rozalla" that will have your crowd worked & ready for a passionate tune with freestyle-phrased vocals that start almost halfway in. One of those releases that effectively combines various dance music genres and takes them to another plane. *** - John

KC & THE SUNSHINE BAND "Megamix-The Official Bootleg" ZYX If you don't have it, run, Run, RUN and get it! The totally rerecorded vocal mix highlights KC*S classic songs and other disco classics which he wrote.

Strong structure that doesn't lose any energy through the eight minute mix. And, as a bomis. KC does a cover version of, believe it or not Fleetwood Mac's "Don't Stop". COOL! Welcome back, KC! **** ALAD

RAGE "Why Don't You" Radikal

Follow-up to "Run To You", this cover of the Bryan Adams time allows their style to surface while offering originality, which covers only allow so much of. Pumpin' underground house track with an ambient edge. Stonebridge provides the mixes to work with here, although the B side provides a trancey mix (Greed) as well as a Euro-styled sound (Original). *** -Cindi

DENINE "I Remember You" Viper 7 Records

This pure freestyle label isn't hiding its intentions. The Power 96 mix is just that. I can picture this blarine out of a convertible along the beach oute pice. ly This is real "Miami" music with a touch of bass element tastefully thrown in. The New School mix is harder edged, less sweet, I really miss the true "Miami" sound and this release recaptures it with style! *** -GH

LONNIE GORDON "Bad Mood" SRK

Wailing diva vocals with mixes by Roger S., MK, Murk and Masters At Work It almost seems as if the mixers are becoming more important than the songs! Anyway, Black Box's original LP mix is included and like it a it's fun! The Murky Club Mix is very cool as well and the variety of additional mixes is sure to please all tastes. Undoubtedly a hit. *** 1/2 -GH

HIPPIE CULTURE "Accelerator (Can You Feel It)" C&S Records If you can't find a mix on this disc you like, I say there is something wrong with you! The original mix combines techno and HiNRG house phrasing with perfectly timed dropouts for a real floor shaker. My favorite is the L&M mix, a house mix with a groove to die for and vocals you actually feel. Third is a killer trance mix for serious rave use, complete with rumbling background thunder and waterfall. Last, is the 12" mix which is solid NY house. If

you're serious, you'll buy it! *** -Cindi DEBBIE GIBSON "Free Me" Atlantic

Oh girlfriend! Where did you go wrong!? All this lackluster material! Debbie's vocals just don't match the house prooves, but E-Smooth makes a valuant effort with remix and additional production with his Smooth Free Club Mix, the mix of choice. Fabulous mix, but the song lacks feel and definition. +10 GH

JOHNNY GILL "The Floor" Motown

Believe it! Produced by Jimmy Jam and Terry Lewis complete with eight versions (three of which are pop edits) with the strongest being the R&B edit. On WGCl in Chicago and booming large across the airwaves. Smooth, soulful and surprisingly energetic. This will grab your attention from the start! **** -GH

THE WARNING "U Knock Me"b/w "Tubale" Angel Eyes Records Awesome house track with kickin' bassline, cool sax, and minimal female vocal (transformed for nice effect). Changes groove between sax and organ and samples Body Madussa (by Superreal, on Guerilla 1991). Even kicks in with tribal drum tracks and resounding bells occasionally. Enough for you? Well, as an added goodie, "Tubale" is on the flip side, which is a piano driven tune with a male ragga-ish vocal chant as well as a seductive female vocal, What a sweet deal this is! *** -Cindi

HERE & NOW "Are You Ready" Atlantic/Third Stone Produced by "Quicksilver Johnson and Alan Black, "Are You Ready" is an R&B/hip-hop phenomena with enormous hit/crossover potential. Remix work by Guru and Travon Putts. I particularly like the way it smoothly merges between an R&B and hip-hop groove throughout. The hook is extremely catchy. Sweet, high pitched, female vocals layer the top of the chorus. The rap is sharp and on the money. Muted trumpet samples appear frequently. Production is quite good. Six cuts in all, possessing different vibes for maximum play. My favorites are Tray's Hard & Full mix and the instrumental, **** -l.iz

LITTLE BIRD Nikka Produced by F.C.F. 21st Century/Discomagic (Italy) 126 BPM

If Annie Lennox's stellar version wasn't already so firmly established, this hi-house copy-cat cover might have a fighting chance, as Kikki's an impressive vocalist in her own right who deserves an equally worthy showcase next time out. * * *

BABY, I NEED YOUR LOVING Johnny Parker Produced by Robyx DWA Records (Italy) 126 BPM

Sleepy, throw-away cover of the Four Tops anthem has the right idea but an unaffecting execution that makes one appreciate Gayle Adams' late 1970's disco reading of the same track all the more. *

PEOPLE HAVE THE POWER
The Asiz Project featuring C.C. Adams
Produced by Billy Bures
Delta Records (US) 135 BPM

Anthemic reading of the Patti Smith track caused quite a sensation at the recent March On Washington. It builds nicely, and with a little more fine tuning could replace Gloria Gaynor's "I Am What I Am" as the gay pride theme song of the 1990's. Contact (412) 322-5970 for more info. * * * *

OOH LA LA Wild Passion featuring Cherry Produced by Satin & Silk Dance Factory Records (Holland) 136 BPM

Trancey hi-house bottom accents the seductive female chant and pretty strings on this techno-tinged progressive HiNRG Offering. Should do well with fans of Pleasure Game and DJH featuring Stafy.

BAD MOOD Lonnie Gordon Produced by Black Box SBK Records (US)

With credentials like these, one would expect a much better lead single to preceed Lonnie's long-overdue American full-length debut album. The title becomes eerily prophetic, and we decided not to listen to this one more than twice lest it ruin our day. *

TRADITIONAL HINRG TOP 40 CHART

```
6 _ PAUT. PARKER/With Or Without You b/w In My Wildest Dreams (ZYX) 124/129
     5 - BANANARAMA/More, More, More (London-UK) 120
     q - NATALIE GRANT/Greatest Love Of All b/w One Moment In Time (ZYX-Germany)
  4 7 - BAD BOYS BLUE/I Totally Miss You Remix (ZOO/BMG) 125
                                                                  126/120
  5 15 - LAURA STEINMAN/Coming In & Our Of Your Life (Proto-UK) 131
  6 23 - WAIN L/Remember The Time (A Beat C-Italy) 134
  7 4 - HADDAWAY/What Is Love Remix (Coconut-Germany) 130
  8 14 - LOUISE/It Depends On You (Discomagic-Italy) 132
 9 12 - BEAUTY & THE DEEP/Captain Of My Heart (Logic-Germany) 119
10 16 - SHAFT/It's Been So Long b/w Jack Attack (Almighty-UK) 122/127
11 26 - BOYS BOYS BOYS/Emotions (Asia-Italy) 135
12 2 - DEEVOTION/Up Where We Belong (Ultraphonic-Germany) 122
13 -- - ABIGAIL/Constant Craving (Klone-UK) 130
14 -- - PAT & MICK/Hot, Hot, Hot (P&M/PWL-UK) 128
15 19 - KELLY/When You Tell Me That You Love Me (Loading Bay-UK) 120
16 17 - CHIP CHIP/Oh Guy (Asia-Italy) 130
17 1 - KDC featuring KELLY/What's In It For Me (Passion-UK) 127
18 11 - SARAH WASHINGTON/I Will Always Love You Remix (ZYX) 129
19 24 - DREAM GIRLS/When Will I See You Again Remix (Almighty-UK) 129
20 -- - THE TWINS/Tonight (Hansa-Germany) 128
21 -- - OUANTIZE/Heaven Must Have Sent You b/w Stav With Me (Passion-UK) 130/122
22 29 - CHYPNOTIC/When I Dream (Coconut-Germany) 121
23 3 - LES BLUE BELLES/Bang A Boomerang (Time-Italy) 135
24 37 - TAKE THAT/It Only Takes A Minute Remix (RCA) 125
25 8 - CROCODILE MARK/The One (Boy Records-Spain) 124
26 -- - D:REAM/U R The Best Thing (Sire) 126
27 34 - C.C. PETER/No Hard Feelings (Discomagic-Italy) 132
28 18 - PAUL PARKER/Wicked Game Remix (ZYX) 124
29 32 - K.D. LANG/Miss Chatelaine (Sire) 115
30 21 - SYBIL/When I'm Good & Ready (PWL-UK) 121
31 39 - BLUE SYSTEM/History (Hansa-Germany) 123
32 -- - NORMA SHEFFIELD/Love Me (A Beat C-Italy) 137
33 -- ASIZ PROJECT Featuring C.C. Adams Records Have The Power (Delta) 130
34 38 - T.T. JACKSON/Shake You Down (Discomagic-Italy) 125
35 -- - LAURIE/Take My Heart Away (Time-Italy) 119
36 -- - MIDNIGHT SHIFT/Everlasting Love (Principal-UK) 125
37 -- - MORENA/My Heart & My Soul (Time-Italy) 142
38 25 - ABBACADABRA/Eagle b/w S.O.S. (Almighty-UK) 121
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39 -- BANANARAMA/Is She Good To You-CD Track (London-UK) 124 40 -- ERNEST KOHL/Save The Best For Last (Loading Bay-UK) 126

first cut

Hitem Math. Co. S. Co. chorus of which is very up bernext album priod One Roman s control can never be do Downston Your Support Aided" Continuino position very field. deerest into their popular perter! Production coul-"Deerner V Dub", n. o Resement Boys and sevchants thick off ook ural orban on touch on off* tmore Blake Baster wanten by Liter and had than Book Of Love but ing the redble Year wel-ydeo please!) and mextured by D-"Ouver" (something for Influence: Talam 11 the order off the Court machine the Soul Shook Concallium Arwa hore & Cut Father and How

one opening of h —mises and he don Nellee Hooper: The set To Swing (these del their also includes two some dalah and Libert Miller water to Ten City The community but necessary first smaller than a bound-(2) houghbuilde hour be out late lune Look for The album who has the illum melacilina rures cover art by David summer One disclosed Rum (as in Talking alloum highlight how. Herebit should be out bu-M.s. Own Hadron the to distribute a consense of Rose from of this issue for George - 1 Speculize In

more on BOL - Ted fitts. viano someoff venture Fierce Bullon Blva Doubleplusgood leatured built you on the Warmer On Site's Appr Fotos al-Bros slistpluted The Medicine Libel with their

EP, a "concept project"

that features eight rack-

.- Ils different moves of

Get Funks With Me

speech by the recently

trest Adam Clayton Powell

One of the eight versions

features several Sweet &

Josh Wink Contact Matt

our soil. Once again

C'hantal returns to deliver

her much sampled mean-

Radikal's Jechun Zenn

Rare compilation are

The Realm The

Realm (12.35) Over

The Rainbow Beyond

the Realm, with centrer

beauteous evelull rathing

osal break by Laurie Ca-

E. Silver at Silver Enter-

delphia DL provincer

Low ordinend at

Lumment Group

212900 att55

Abbabab No. do roma and only feedby united for in Miss Candy J rang up The First Curto make us all aware that she clone been busy. She saids back from the UK after appear-Cafe Du Paris Palace Sex

the smale should be our

and Heaven and on MTV and KISS-EM. She and south A sent by donor (UK)—"more traditional clean house stuff she with Larry Heard and Rainbie Rosarie as or me a few cuts. First single

is 'This late Don't Cri She also just wrote "Til Be Your Oueen to: Moi Renee and yes there is III. V. Sweet Pressy Paulien Ittis karammaran Dark

e legal have finally re leased that worklammed Ride Committee (cutumne Roxy Get a Fonhcoming releases from e legal in dude Miss Time by Miss Tina ca fresh bach track

ban and The Realing 9.3 which pounds away with Ethyl Meatplow - MK --x> no-zero-apologies a segret-masty -- remay of Queenic (Hektra) for Peace Biscuit's Bill Coledominance on the Sound man of Book Of Love - provi See album tone Hotelst. Gonna Take It' by An-Their hist single in far too nette Taylor ox ho year can still catch singing her

bean out in the Times Source of the same and Tunnel Tray . : Down to The Turned, double 12 produced by Rocen rom Roman Ricardo Eti-

enne Roch and Kenny Kry tell: Also scheduled is the labels find commits tion illium 4 Mos 4 Unit And A Barren Three hours Later with unreleased mixes of all the people you moved and come from the common and comm Felly Ortiz

Without a doubt the CD set that well define the New York sound is the. uncoming Tribal Assessor onwaits Declaration Of Indexendence Pour LC 4.4 Natur Verrit Inches Lerbest House Compilation 1 The DATE OF STREET AND THE PRO-Lower June 29 and fuly 20 respectively, features a stellar selection of the current underground has as well as proven New York nouncin classes Turns

Wall Of Sound "Critical" (Eighthull), House Of Gypsies "Sambu" (Freeze) Masters At Work "Gunna Get Back To You? (E) quire! The Look "Glam mer Gul" (Sexv). Cashmere "Brighter Days" (Emotive), El Barrio 'In Charres' (Cita): Sub-Urban

Soul "Domythine" (Nob. urban) Ride Committee feat. Roxy "Get Hub" (e. leval), Deep Voyage Feel Love" (Direct Hirt). Storm Bryant "Love Sexy Chase Storett Brhanized 'Helpless' (Maxi). Lisa Appel Show Me hope to make this a se-

nes. With the success of records like this, we'd like to take it to other ones. Detroit, Chacago, Marm London Frinkhin says Tobal - Rob Dt Stefano No. siles of the Independents series is intended to sur-DOD sales of the individual ual records on their respective labels. Meantime pick up the US release of the bassline ones Dub House Dry a Volume 152-baseally, the

greatest (full-length) has of the UK's Guerilla label From the UK's studle Cowboy stable comes the The Minum Volume La

double-CD set nacked with 10 of the labels Microsoft LT release cret Life The Alond Chares Boomshanka und

your favonte importer Comedition mornes should also nick up. Zeh. ute DI Collection Volume Hon the shining Canadon HI-Bias label, Deck cated to their co-founder

and provincer Michael Christopher Ova who ched of AIDS last year the set includes past and notental unreleased classics in clinding DJ's Rule "Move Your Body: Z-Formation Bear In Christina Inv Dark As Night and Too Taboo "About Time"

Contact, +16.61+ 1581 And while on the Canadian classic tin, nat the warned remixes of that drugged-out wonder "Frotar Illusions" by Mick Holder on his own DNH habel Contact

416 287 3073 Pal Joey . Loop D'Loop Anthology 1990-1993 is here with 14 of his hisfull-length venyors on CD. Among them: "Party Time" "Spend The Night", "Mother's Day" and "Ruraway" Contact-

719 795 9 73 Speaking of heilings who s the idiot who forget to include liner notes in Yello s fabulous Essentraf heliou omnointroni The day's Lone B - 1 does-K-while-crusingthe-Amazon-dome-the slow-mo'-cha-cha-with-Brunhilde-while-also-admeting the areconditioning-sound is just toy our nus to, oops, forget about a little history. Sure for each cut, the album to tle, credits, and year of release are listed burglious stats, babe! For all those who missed the dark and delightful masterpieces from the minds of Dieter

Zunch was a half hour

piece called 'Dead Cat'

Watt of Ba Mien scan ex est Cerrone's "Supernature" Out now on the sleek Meler and Boris Blank subscription-only remisservice's Gridlock line (Se Yellos Dieter and Boos began as an experimental new version apparently film producer and TV no squasties the original that paintun, respectively. still sounds so good. Conthat their first collabora-Pict. (40.8/sa 070) bon after meeting in Research - "Wanning to The Shadows' on the ex-

ther "Describ" off the

San Francisco's Ralph

a bit on Manhaman's

Records—same label as

The Residents, 1980) was

WBLS: that they provided

theme muric for Thierry

Mugler and Azzedine Alia

runway shows, that they

in 1083, that paget al-

bums heavily feature the

amazing pipes of The As-

sociates Rith Mackennie

specifically for legendary

that they wrote a some

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Dwine'-for their One

over their to years of

Second alloum, and that

narrnership they we pro-

hums including the last

year's never-released-in-

the US Baby And those

"People will slinek!"

avs Razomaid's Joseph

videos-art. Art. Ftell

cellent Consuler Ibs

hantense Shirley

performed live at the Rary

first LP. Solid Pleasure (or

scores for Instant Soul and fronted Reveald "Crazy Frenchman" Deschamps . CFM Rand (who are now being dis-

Inhouse the Inches to Lord for TNG s "Virtual Reality" Which he wrote inches duced, coming on Rev-D Contact Tis Ten with Lovely Deco-Lits are in the studio working on their thin Lalbury for Elaktru Fine should announ Date a micy new single as MANUFACTORISMON

Port West Compilered

removed as the first sangle

Removaling Weeks &

Company: No delt Well

World - Islandling over

*00 000' He also work

irara u san Bieble

Weeks and his descri

monster "Roy's Your

Cariton, formerly on ffir London, is looking for a new deal. Remember

*Do You Dream? Arthur Baker has new very sophisticated very 1227 very good Brooklyn Funk Essentials album

comment soon Debbie Harry s 1 Can See Clearly* produced by Arthur Baker, should be new album is coming

Lookin good Proceeds term the sales of CC Adams "People 64 p at The Don or (Delta) will on to The (gay cast nebts) March on Washington (April 25) and AIDS research anthem for The Man h. e. was proclused by

Philadelphia DI Silly Beres Am theard it vet, but Contact 412 522 9070 it's really true Bezugsbund & In-

Bezugsband 38 m.m.m. urumental cover of "Flashdance"-on Media (Italy) But do you care? Lastly, what intamous East Village drag queen recently graced the pages of rap hible. The Sources -as a man? Hummin

Place Stamp Here

Delta Records 1206 Success Street Pittsburgh, PA 15212



IMPORTANT KEY DJ FEEDBACK

Name:					
Address (if different):					
Day Phone:					
Club/Format:					
Favorite Radio Station:					
Record Pool:					
FEEDBACK REPORT					
Date Received:					
Artist:					
Title:					
Favorite Mix:					
DJ Opinion: Excellent Good Fair Poor Floor Response: Excellent Good Fair Poor					
Rotation Potential Heavy Medium Light					
DJ Comment/Suggestion:					

Thank you for your time, interest and cooperation Musically,

Bill Bures

Producer, National Promotions Director

STATISTICAL UPDATES

As of June 30, 1992, the Centers for Disease Control and the World Health Organization report that:

- ** There are 501,272 cases of full blown AIDS world wide.
- ** Because many cases remain undiagnosed or unreported, the true number of persons with AIDS is probably about 2 000 000.
- ** There are 230,179 cases of full blown AIDS in the U.S.
- ** Women make up a little over 10% of cases nationally: 24,323
- ** Over 35% of these women (8,524), have contracted the virus through heterosexual contact.
- ** In the past two years the number of AIDS cases among 12-24 year olds is up 77%.
- ** There have been 152,153 deaths.

BREAKDOWN OF CASES IN ADULTS AND ADOLESCENTS:

**	Ages	Number	of	cases
	under 13	3,898		
	13-19	872		
	20-24	8,911		
	25-29	35,584		
	30-34	54,713		
	35-39	50,809		
	40-44	33,329		
	45-49	18,594		
	50-54	10,256		
	55-59	6,278		
	60-64	3,603		
	65 & over	3,334		

** There are an estimated 1,000,000 Americans infected with

One out of every 250 Americans One out of every 100 Men One out of every 800 Women

** By the end of 1993, there will be between 390,000 to 480,000 cases of AIDS and 285,000 to 340,000 deaths in the United States.

LOS MIGUALABLES

LP 12-155 (ORFEON)



LOS INIGUALABLES

3 REYES

Hernando Avilés, Gilberto y Raul Puente

Este es uno más de los discos de larga duración que OREGO está presentando para completar la serie de melodías que los Tres Reyes interpretan en sus voces triunfadoras. Puede afirmarse que Hernando, Gilherto y Raul constituyen boy por hoy el trío más popular y rápidamenta eceptado por el gusto de las grandes audiencias.

Señorita, Alma Mia, Te Odio y Te Quiero, El Libro de los Dioses s su más reciente laurel romántico "Vagabundo" que brilla como su corona más perfecta en ejecución vocal e instrumental y que apenas avabado de salir al mercado ya implantó récords de venta respetables.

En el disco surgen variadas todas estas canciones y algunas más que también figuran de manera prominente entre las destacadas del momento.

This is one more of a series containing the melodies that the mexican Tres Reves have interpreted with amazing success for the mexican audiences. It can be affirmed that they are nowadays the most popular trio. Many of recent National Hit Parade songs appeared on stage first through their voices like "Vagabundo" which is a fine synthesis of the achievements that our contemporary mexican artists are already capable of.

Lado 1

SEÑORITA (Bolero)
TE ODIO Y TE QUIERO (Bolero)
ALMA MIA (Vals)
ASOMATE A MI ALMA (Bolero)
EL LIBRO DE LOS DIOSES (Bolero)
GOTA DE LLUVIA (Vals)

Lado 2

TESORO (Bolero)
VAMOS AL PARAISO (Bolero)
TODAVIA TE QUIERO (Bolero)
VAGABUNDO (Bolero Son)
QUE LASTIMA (Bolero)
CONFIADA (Vals)

HECHO EN MEXICO



LP 12-155

Este disco está grabado con verdadera alta lidelidad, usando en el proceso de manufactura una técnica que hace posible el reproducir de 50 a 20,000 ciclos. Además, conserva la brillantez y claridad original que da la sensación de tener a los artistas en su propia sala.





TXS-3028 ESTEREO

JULIO IGLESIAS

Interpreta lo Inolvidable

Mosé Alfredo Jiménez

Agustín Lara

IN MENACE

Yo estoy esperando tu amo esperando tu amor o esperando tu olvido

Porque astas qua te va e vas.

MUCUCU, PALOMA

Que una palame Triste muy de a arrana a cantar a cantar a la castir aofa con las puertitas de juran que pra peloma no es ofa cosa mas que su alma que tod aigha la espera a que regir se la dasid cipida

CUANDO VIVAS CONMIGO

De mis ojos esta brotando llanto esta brotando llanto a mis años estoy enamorado tango el pelo completamente blanco, pero voy ha sacar juventud de mi pasado y te voy a querter como tu no has querido,

ya veras lo que vas a aprender, cuando vivas conmigo

NOCHE DE RONDA

DE UN MUNDO RARO

V si quieren saber de tu pasad is preciso decir, una mentira ili que vienas de altá NTRE TUE BY ZOS

Porque yo a donde voy hablare de tu amor como un sueño dorado y olvidando el rencor no dire que tu adiós me volvio desgraciado

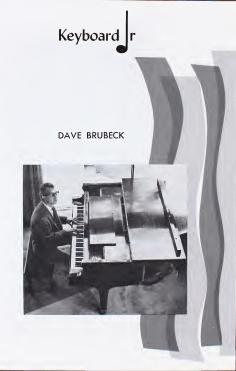
MARIA BONITA

y no am
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yo que dier por
yo que diera por n
ero el dia que te
e di mi carrito y no

ABACION ORIGINAL PERISCOS COLUMNIA DE LA NI roducto Centroamericano hecho Gua

DISCOS LATINOA LICANOS S.A





- Almost every one gives him the credit for reforming the opera.
- Romantic art songs were numerous among his compositions.
- 8. During the early nineteenth century, he
- was generally considered the greatest composer.

 9. Just remember the principal Impression-
- Just remember the principal Impression istic composer.
- Russia contributed to the world this fine modern composer.

B. Match the Composition with its Composer

- 1. The Planets a. Haydn 2. The Trout b. Handel
- 3. Messiah c. Gershwin 4. Eminor Violin Concerto d. Debussy
- 5. Rhapsody in Blue e. Victoria 6. Afternoon of a Faun f. Holst
- 7. Military Symphony g. Schubert 8. O masnum mysterium h. Mendelssohn

C. Match the Person with his Specialty

- 1. Dave Brubeck a. Tetrachords
- 2. The Greeks b. Opera
- 3. Victoria c. Oratorios
 1. Gluck d. Jazz
- 5. Haydn e. Motets
- 5. riayan e. Motets
 6. Schubert f. The Symphony
 - . Schubert 1. The Symphony
- 7. Handel g. Wordless Songs
- 3. Mendelssohn h. Program Music
- 9. Richard Strauss i. The Art Song 10. Debussy i. Impressionism

D. Match the Word with its Definition

- 1. Tetrachords 7. Singers of noble rank
- 2. Goliards b. A sacred choral form
- 3. Troubadours c, Small body of strings against a larger one
 1. Motet d, Four-tone scale
- 5. Concerto grosso e. Vagabond students

Quiz prepared by Edward F. Gilday, State Teachers College, Lowell, Massachusetts

FREEDOM AND THE AMERICAN ARTS:



"Man is that creature who is constantly in search of himself"

Ernst Cassner 1974 154



"Freedom and Responsibility are two ends of the same staff"

Dobert I Stakely

JAZZ AND ABSTRACT EXPRESSIONISM

A UNIT OF STUDY FOR USE BY

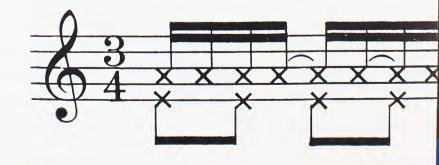
TEACHERS OF THE HUMANITIES

SOCIAL STUDIES, ENGLISH

ARTS AND MUSIC

BY GRACE LACY

DIRECTOR OF CUE NEW YORK STATE EDUCATION DEPARTMENT





STAN KENTON

Capital Records Photo





XAVIER CUGAT and his Orchestra

from THE TREASURY OF IMMORTAL PERFORMANCES

Form 25-9614

Printed in U.S. A.

LONG $33\frac{1}{3}$



R

A

RUMBAS XAVIER CUGAT

Watching Xavier Cugat standing before his orchestra, grinning happily and energetically shaking maracas while his men pound out a savagely rhythmic rumba behind him, it is hard to picture the same man soulfully playing a violin accompaniment while the world's greatest tenor sings a concert aria. And yet that is how Cugat, America's rumba king, began his career — as accompaning artist to Eurico Caruso.

It began quite a number of years ago in Cugat's native Barcelona, Spain, where he was born in 1900, of a noble Spanish family. After receiving his musical education in some of the finest conservatories in Europe, Cugat was playing the violin in Barcelona when Caruso happened to hear him. The result was an invitation to come to America and tour with the great singer.

The arrangement lasted for five years, during which time Cugat tonred the whole country with Caruso. During the many hours they spent on trains, between concert engagements, they discovered they shared a love of sketching and an uncommon talent for it. Caruso's impromptu

caricatures of friends and celebrities, dashed off on old scraps of paper in rare intervals of relaxation, are famous. Today, the cartoons of his "pupil," Xavier Cugat, are even more famous. Cugat's first completed sketch, a merciless caricature of Caruso, amused the singer mightily.

So it was natural that when Caruso's untimely death ended the association, the young Cugat took to cartooning, on the staff of the Los Angeles *Times*. Unfortunately, as "Cugie" himself points out:

"When the Los Angeles Times tell you to be funny by tomorrow morning 10:30, I can't do it, so I quit cartooning and start this little band of seex man only. I haf never been in dance hall before and we play only the roomba from Cuba. Lopez, Coleman and other had played the roomba but dat was way too soon. Den you had to throw your partner in the zeiling and get a bandanna. When we start, years ago, they all look at us like we are a bunch of wild animals. They only let us play relief to those beeg name bands."

But not for long. The snave, continental

Cugat tamed the jungle exuberance of the rumba to something Americans could and would dance. Beginning at Los Angeles' famed Cocoanut Grove, the Cugat band was soon being booked at the nation's most distinguished hotels and night spots, where it proceeded to break attendance records and be invited back year after year by delighted managements. Cugat returns yearly to New York's swank Waldorf-Astoria Hotel, and there is no record of any dancer being inspired by his music to throw his partner "in" the "zeiling"— with or without a bandanna.

Almost single-handed, Cugat introduced and popularized the rumba in America, along with the tango, the conga, and the samba. For his services to Latin American music, this Spanish-born gentleman has been decorated by grateful governments south of the Rio Grande. Cugat has made many tours with his band through South America, and is an eager and serious student of its folk music, which he is tireless in popularizing in this country.

In recognition of his premier position among leaders of bands that play Latin American music, Cole Porter wrote for him the immortal "Begin the Beguine." Cugat himself is a composer, and one of his earliest hits, "My Shawl," is included in this collection. The other favorite rumbus Xavier Cugat plays are: "La Bomba," "The Lady in Red," "Estrellita," "Green Eyes," "Perdon," "Siboney," and "Havana's Calling Me."

DANCE DATE with XAVIER CUGAT

Medley No. 1: I Am A Bum • Night Must Fall • Cariberia • Si Si Si Senor Medley No. 2: Para Que? • Un Poquito De Tú Amor • You Can In Yucatan • Rio La Yagua

With the introduction of Long Playing Records, it at last became possible to fit the record to the music: 7-inch 33 1/3 LP records for pop hits, 10-and 12-inch LP records for longer works. And so it became possible to fit an entire uninterrupted dance set on one side of a 10-inch LP record. The result is Columbia's exciting Dance Date series, especially recorded for Long Playing Records to bring into your home the continuing pleasure of dance music exactly as it is heard in the ballroom.

Each of these records contains two uninterrupted medlies of favorite tunes, specifically arranged and played for dancing. Each dance set lasts approximately fifteen minutes, the length of a regular set at dances. Only on Long Playing Records is this possible, and only on Long Playing Records is the music reproduced with the same sharp attack, brilliant clarity and exciting precision of a live performance. Now, instead of confining your home dancing to the three-minute segments of conventional records, you can enjoy uninterrupted music for the full length of a regular set on Columbia Dance Date Long Playing Records.

Dance Date records now available include dance dates with Les Brown and his Orchestra (CL 6123), Tony Pastor and his Orchestra (CL 6122) and Hal McIntyre and his Orchestra (CL 6124).

Other popular music recorded especially for presentation on Long Playing Records includes East Side Rendezvous, two uninterrupted piano medlies of favorite songs by Bernie Leighton (CL 6112); Cocktail Time, a group of intimate settings of songs by The Dell Trio (CL 6101); Duke Ellington's exciting Liberian Suite (CL 6073); and "Summer Sequence" by Woody Herman and his Orehestra, included in Sequence In Jazz (CL 6026).

In addition, there are the delightful Columbia Dance Parade records, each containing the equivalent of eight classic dance arrangements by your favorite orchestras. These collections, designed for Long Playing Records, have been assembled to give a fascinating and tuneful cross-section of the greatest work of America's top dance orchestras.

HARRY JAMES DANCE PARADE including Flash • Back Beat Boogie • Record Session • Crazy Rhythm, etc. CL 6088

KAY KYSER DANCE PARADE including Who Wouldn't Love You • Say It Isn't So • The Old Lamp-lighter, etc. CL 6061
LES BROWN DANCE PARADE

including I've Got My Love To Keep Me Warm • Lover's Leap • Dardanella, etc. CL 6060 DANCE DATE with XAVIER CUGAT CL 612

DORSEYLAND DANCE PARADE (Jimmy Dorsey) including Johnson Rag • That's A Plenty • Charley, My Boy, etc. CL 6114

TONY PASTOR DANCE PARADE including Indian Love Call • My Mammy • Gonna Get A Girl • The Sheik Of Araby, etc. CL 6070

DICK JURGENS DANCE PARADE
including Cecilia • When You Were Sweet Sixteen •
Ragtime Cowboy Joe • Elmer's Tune, etc. CL 6072

RAY NOBLE DANCE PARADE including The Very Thought Of You • Linda • It Might As Well Be Spring • Cherokee, etc. CL 6065

FRANKIE YANKOVIC DANCE PARADE including Yankovic Polka • You Are My One True Love • Milwaukee Polka • The Girl I Left Behind, etc. FL 9505 CLAUDE THORNHILL DANCE PARADE

including Snowfall • Autumn Nocturne • A Sunday Kind of Love • Night And Day, etc. CL 6050 WOODY HERMAN DANCE PARADE

including Bijou • Caldonia • Happiness Is A Thing Called Joe • Apple Honey, etc. CL 6049 BENNY GOODMAN DANCE PARADE—Volume I

BENNY GOODMAN DANCE PARADE—Volume I including Jersey Bounce • A String Of Pearls • Why Don't You Do Right • Oh, Baby!, etc. CL 6048 BENNY GOODMAN DANCE PARADE—Volume II

including After You've Gone • Perfidia • Honeysuckle Rose • Let's Dance, etc. CL 6100 FRANKIE CARLE DANCE PARADE.

including Carle Boogie • Sunrise Serenade • Sweet Sue— Just You • Penguin At The Waldorf, etc. CL 6047 GENE KRUPA DANCE PARADE

including After You've Gone • Opus No. 1 • Wire Brush Stomp • Body And Soul, etc. CL 6066 COUNT BASIE DANCE PARADE

including Avenue C • Rambo • Stay Cool • Goodbye Baby • Wild Bill's Boogie, etc. CL 6079

EVERYBODY POLKA! including polkas by Frankie Yankovic, Ed Swierad, The Babe Wagner Band, Rudy Sindell, Walt Solek, Chester Budny and Adam Nowicki. Cl. 6116

CARDINATION OF THE PARTY OF THE



HOIRS PIERRE BAIDA & CO.

34. RUE MOUSKY. LE CAIRE (EGYPTE)

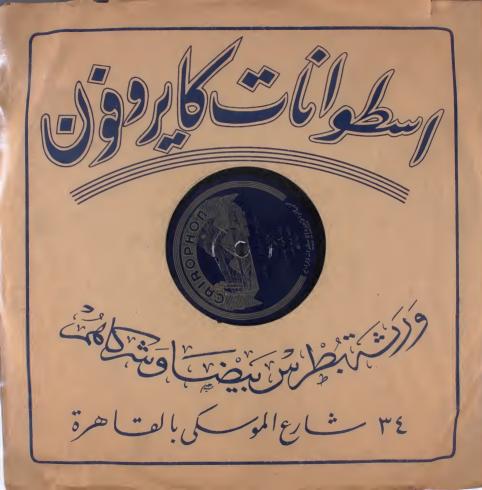


CAROPHON



HOIRS PIERRE BAIDA & CO.

34. RUE MOUSKY. LE CAIRE (EGYPTE)





VAYA CON DIOS

"EXCLUSIVE TRADE MARK
OF COLUMNIA RECORDS INC.

LOOK FOR IT!"

and other hits—y otras favoritas

trio los panchos(



lo dudo

vaya con dios mar y cielo

anna

obsesion

la ultima copa desamparada

ladrona de besos

borten

"COLUMBIA", (4) AND (6) TRADE MARKS REG. U. S. PAT. OFF. MARCAS REGISTRADAS, PRINTED IN U. S. A.

columbia

CL 6276

VAYA CON DIOS

and other hits



Vaya Con Dios Trio Los Panchos Vaya Con Dios Lo Dudo Obsesion Anna Mary Cielo Desamparada Ladrona de Besos

TRIO LOS PANCHOS

CL 6276



Vaya Con Dios Trio Los Panchos

The music of the Trio Los Panchos is gentle and sinuous, or bright and lively, depending on their mood, and their moods are as varied and expressive as anyone could wish. Whether the listener knows cielo from nada is unimportant; the language of the Trio is in its rhythms and melodies, not in its words. The collection heard here represents some of their newest and most ingratiating music. a group of eight favorites from their repertoire that shows as clearly as anything the tightly-woven fabric of their arrangements, the soft attraction of their voices, and the delightful authenticity of their stylings.

Two Mexicans, Chucho Navarro and Alfredo Gil, and one Puerto Rican, Julio Rodriguez, form the Trio Los Panchos, All three of them left their native lands to find work in New York, and, meeting there, determined to join forces. In 1944 they made their debut over the Columbia Broadcasting System, and were so successful that they went on to appear in theaters and night clubs throughout North and Latin America. Signed to record for Columbia Records, they found that the records travelled ahead of them. creating a waiting public for their delicious melodies. Since their debut, the artists have made many broadcasts for special beaming to Latin American receivers, and have a popularity that covers the whole hemisphere.

For almost the first time on records, the Trio Los Panchos here presents a tune that is not, strictly speaking, of Latin American origin: Anna, However, this selection, from the popular Italian film, is definitely Latin in intent, and makes a superlative exercise for the talents of the Trio. Among the others, the title tune is perhaps the best-known, coming from a lengthy stay on the Hit Parade, and possessing that unique blend of sweet sadness and controlled fire that is a specialty of the Trio. Other favorite melodies here again and again display the talents of these three fortunate musicians, and serve to explain the immense popularity they enjoy among North and Latin Americans alike.

Other Columbia Records by Trio Los Panchos:

Boleros Selectos: Raylto de Luna * No Me Quieras Tanto * Sin Un Amor * Un Siglo de Ausencia * Amor de la Calle * Sin Ti * Maldito Corazoa * Sin Remedio.

Canciones Del Carazon: Besame Mucho • Perfidio • Aquellos Ojos Verdes • Maria
Elena • Quierme Mucho • Solamente Una Vez • Te Quiero Dijiste • Amor.

"Lo" CL 6:220 • 45 Set B: 313

Ritmos Tropicales: Que Sobes Tu • La Vaca • Hasta Manana • Berlovento • Flor

de Azalea • Canta Morena • Leyenda de las Volcanes • El Burro Socarron.
"Le" CL 6305

Los Panchos Favorites: Negrita * Mi Borinquen * Locura de Amor * No Me Ofendas * Punta Final * Pobre Guajiro * Princesa de la Noche * Gallegyita.

Boleros Selectos, Vol. 2: Egaista • Alma de Negro • Cita Escondida • Nada •
Mi Vidita • Mexico • Volveras • Pecado. "Lp" CL 6316

DO-IT-YOURSELF PSYCHIATRY .





KEY records



presenting DAVE BARRY, in the satirical monolog

"DO-IT-YOURSELF PSYCHIATRY"

written and directed by Vick Knight recorded in Hollywood in Maximum Hi-Fi

A consistent show-stopper on three continents, DAVE BARRY is perhaps best-known in his native America for his convulsive routines on such coast-to-coast air extravaganzas as Ed Sullivan's TOAST OF THE TOWN, The PERRY COMO SHOW and The COMEDY HOUR. Frequenters of the blue chip supper clubs have seen him starred at CIRO's, Hollywood, The CHEZ PAREE, Chicago and La MARTINIQUE, New York. Dave had a feature role in "LADIES OF THE CHORUS" with Marilyn Monroe; was a hold-over smash at London's PALLADIUM; and was the first of the contemporary stream of American entertainers to be called to Australia for a return engagement. Small-fry will know Dave for his Bugs Bunny, Sylvester The Cat, Daffy Duck and Tweety Pie characterizations in Simon & Schuster's excellent LITTLE GOLDEN RECORDS. Dave is married to the former Ginny Wayne, who passed up a promising vocal career to become Mrs. Barry and sing lullabies to four fine sons. The idea for DO-IT-YOURSELF PSYCHIATRY was born at an altitude of 23,000 feet in a Qantas Super Constellation, somewhere between Canton Island and Nandi, Fiji. "Vick and I are still high on it," says Dave, "and we hope you are too."

KEY EP-514. Copyright 1956, KEY RECORDS, Hollywood 46, California. Cover design and drawing by John Martin Gilbert. Mastered by Ted Kloba. Processed by Capitol. Pressed by Monarch. Technical Direction by Will Scott.

Cover lithography by Koltun Brothers. Production co-ordinated by Elma Greer.



COLUMBIA? RETAILER

Vol. 1 No. 7 Published by Columbia Records, a Division of Columbia Broadcasting System, Inc., 799 Seventh Avenue, New York 19, New York



NEW MASTERWORK RELEASES

BRAHMS
THE COMPLETE STRING QUARTETS
(also Haydn: Quartet in E-Flat Major, Op. 33, No. 2)
THE BUDAPEST STRING QUARTET

"Lp" Set SL-225 (two records)

RACHMANINOFF
THE BELLS, Op. 35
THE PHILADELPHIA ORCHESTRA, EUGENE
ORMANDY, Conductor, with FRANCES YEEND,
Soprano; DAVID LLCDYD, Tenor; MACK HARRELL, Baritone, and the TEMPLE UNIVERSITY
CHOIR, ELAINE BROWN, Director
RACHMANINOFF

ISLE OF THE DEAD, Op. 29
THE PHILADELPHIA ORCHESTRA, EUGENE
ORMANDY, Conductor

"Lp" ML 5043

MOZART: SONATA IN D MAJOR FOR TWO PIANOS (K. 448)
MOZART: THEME AND VARIATIONS FOR PIANO FOUR-HANDS (K. 501)
SCHUBERT: FANTASIA IN F MINOR FOR PIANO FOUR-HANDS (D. 103)

SCHUBERT: FANTASIA IN F MINOR FOR PIANO FOUR-HANDS, Op. 103 SCHUBERT: ANDANTINO VARIE FOR PIANO FOUR-HANDS, Op. 84, No. 1

ROBERT and GABY CASADESUS, Duo-Pianists "Lp" ML 5046

JANACEK CONCERTINO

RUDOLF FIRKUSNY, Piano, and the PHILA-DELPHIA WOODWIND QUINTET with assisting artists

JANACEK MLADI (Youth Suite, 1924)

MLADI (100111 Stite, 1924)
THE PHILADELPHIA WOODWIND QUINTET
with LEON LESTER, Bass Clarinet
"Lo" ML 4995

MEHUL: TIMOLEON—OVERTURE
MEHUL: LE TRESOR SUPPOSE—OVERTURE
GRETRY: AIR DE BALLET
MEHUL: LE CHASSE DE JEUNE HENRI—
OVERTURE

MEHUL: LE CHASSE DE JEUNE HENRI—
OVERTURE
BOCCHERINI: OVERTURE IN D MAJOR
BRAHMS: TRAGIC OVERTURE, Op. 81
BEETHOVEN: CORIOLAN OVERTURE, Op. 62
ROYAL PHILHARMONIC ORCHESTRA, SIR
THOMAS BEECHAM, Bart., Conductor
"Lp" ML 5029

BOCCHERINI QUARTETS: in B Minor, Op. 58, No. 4 · in B-Flat Major, Op. 1, No. 2 · In E-Flat Major, Op. 40, No. 2 • in E-Flat Major, Op. 58, No. 2 NEW MUSIC QUARTET "Lp" ML 5047

AN EVENING OF ELIZABETHAN VERSE AND

W. H. AUDEN and the NEW YORK PRO MUSICA ANTIQUA directed by NOAH GREENBERG "In" ML 5051

NEW POPULAR ALBUMS

SWEET LITTLE JESUS BOY MAHALIA JACKSON with Orchestra under the direction of Sid Bass - Silent Night, Holy Night - No Room at the Inn - O Little Town of Bethehem - The Holy Babe - Joy to the World! - O Come, All Ye Faithful - Go Tell It On the Mountain - White Christmas - I Wonder as I Wander - Sweet Little Jesus Boy

"Lp" CL 702 • Extended Play Set B-702
ON STAGE with HERB SHRINER
"Lp" CL 774 • Extended Play Set B-774

"Lp" CL 774 • Extended Play Set B-774 \$64,000 JAZZ

Honeysuckle Rose—Benny Goodman · Ain't Misbehavin'—Louis Armstrong · I'm Comin' Virginia—Eddie Condon · One O'Clock Jump —Harry James · How Hi the Fi—Buck Clayton · I Leta Song Go Out of My Heart—Duke Ellington · A Fine Romance—Dave Brubeck · The Shrike—Pete Rugolo · Perdido—Sarah Vaughan · Let's Get Away from It All—Kai Winding and J. J. Johnson · Laura—Erroll Garner · Mulligan Tawny—Woody Herman "Lo" CL 177 · Extended Play Set B-777

THY KINGDOM COME
Orchestra and Chorus conducted by Harriss
Hubble with Ray Middleton, Narrator. All Hail
the Power of Jesus' Name - Fairest Lord Jesus
-67th Psalm - In Christ There Is No East or
West - Steal Away - Jesus Shall Reign - Blest
Be the Tie That Binds - God of Our Fathers,
Whose Almighty Hand - Lead On, O King
Eternal - Lead, Kindly Light - St. Paul's Letters
to the Corinthians, 1:13 - Go Down Moses Battle Hymn of the Republic

"Lp" CL 759 · Extended Play Set B-759

MESSAGE FROM HAMBRO
THE LENNY HAMBRO QUINTET
I Get a Kick Out of You - The Lonely One Moon Slippers - Easy to Love - Hoof Beats Slave Giri - Moonlight Becomes You - Heat
Wave - Imagination - Message in Minor -

Thanatopsis "Lp" CL 757 • Extended Play Set B-757



(continued from page 2)

Commons, where no recordings are permitted. The Murrow researchers, and archivists of C.B.S. and B.B.C. have since then turned up instances where almost all these famous speeches were repeated by the Prime Minister under circumstances which permitted recording. The "blood, toil, tears and sweat" speech, which many Americans vividly remember having heard, despite the facts, was picked up from the Lord Mayor's Day luncheon, November 10, 1942, in a slightly altered version. It is, of course, included here, with almost every other famous declaration by the British statesman.

A generous picture package illustrating Churchill's life is included with the record which, incidentally, is a version authorized by Sir Winston himself. The net result is a must purchase for all the millions of Winnie's American admirers.

Eisenhower, Roosevelt, and Chamberlain are also heard in short excerpts in addition to the voice of Churchill and the narration of Murrow. The record, Masterworks "Lp" ML 5066, will retail at list price of \$5.95.



SOUND ENTERPRISES

5539 SUNSET BOULEVARD HOLLYWOOD 28, CALIFORNIA HOllywood 7-5147









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A&M RECORDS







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A HUNT-JAFFE COMPANY

2625 West Olive Ave. Burbank, CA 91505 (818) 841-6750 DAVID HOLNES

YET"

1500 Records

"DON'T DIE JUST





CHAVEZ
'UNREAL IS
HERE', FROM
THE ALBUM
'RIDE THE
FADER'
DIRECTORS,
THE
MARSH/CLAY
TARVER
MATADOR
RECORDS
2/25/97









THIS IS
ME
MISSING
YOU

DAYS GONE BY
epic nashville



"THE FIRST NOEL"

3:14

"WE THREE KINGS
OF ORIENT ARE"

3:34

"THE HOMECOMING"

3:44

11/09/94



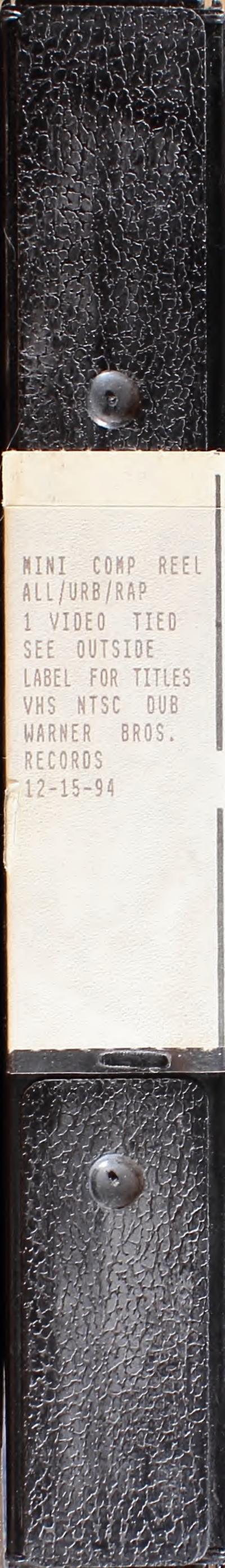


RON WALLACE

"I'M LISTENING NOW" 3:28

COLUMBIA





JUST JOY JOY NEGAL

Accompanied By

MIKE NEGAL AND HIS ORCHESTRA

STEREO Side 1



JJ 599-A 331/3 RPM

1. MEDLEY A

Too Marvelous For Words; My Blue Heaven; I Can't Give You Anything But Love; Pennies From Heaven; Singing in the Rain; Up a Lazy River

2. MEDLEY B

San Francisco; Manhattan; Where Or When

3. MEDLEY C

Darktown Strutters Ball; Bye Bye Blackbird; Bill Bailey; Momma Don't Allow; When the Saints Go Marching In

JUST JOY

Accompanied By

MIKE NEGAL AND HIS ORCHESTRA

STEREO Side 2



JJ 599-B 331/3 RPM

- 1. Quando Calienta Ul Sol; 2. Snow Bird; 3. Hold Me Close;
- 4. Come Prima; 5. Absence Makes the Heart Grow Fonder;
 - 6. Hava Nagila; 7. El Condor Pasa

Instrumentation: MIKE NEGAL (drums);

PETE DENNETT (organ); COLIN LIMBER (piano);

SERGIO BAJADE (guitar); LOY B. SAJOL (bass)



L.I.Z. Livin Ina Zone

SIDE A

33 1/3 RPM **DFO10**





1. Don't Want You

X. Cody/J. Williams

Guitars by L. Johnson/I. Batiste

Produced by X. Cody for X World Entertainment

2. Instrumental

3. A Cappella

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Check us out on the Web at http://DFOL.1.Z.juma.com



L.I.Z. Livin Ina Zone

SIDE B

33 1/3 RPM DFO10



1. Can't Explain

X. Cody/E. Lumpkin/B. Antione
Produced by X. Cody for X World Entertainment
*Silent Assassins ASCAP

2. Instrumental

3. All Your Love

X. Cody/E. Lumpkin/J. Williams Guitars by I. Batiste

Produced by X Cody for X World Entertainment

Executive Producer: Phat Traxx Recording Studio.

Wet Diaper ASCAP/Explosive Muzik BMI/Pay Ya Dues, BMI.

All songs recorded and mixed at Phat Traxx Spfld., MA.

Distributed by D.F.O. Record Group Inc. 413-739-9525

Manufactured and printed by

Disc Makers, Pennsauken, NJ, U.S.A.



sonrise

Side 1 102369



STEREO

- 1. Mighty Clouds Of Joy
 - 2. One Tin Soldier
 - 3. Tell It All
 - 4. Sing Together
 - 5. I Believe In Jesus

GOSPEL DIVISION OF MUSICOL, INC., COLUMBUS, OHIO



sonrise

Side 2 102370



STEREO

- 1. Bright New World
 - 2. Swing Low
- 3. If Jesus Came Today
- 4. Put A Little Love In Your Heart
 - 5. Jesus Medley

GOSPEL DIVISION OF MUSICOL, INC., COLUMBUS, OHIO

MOTOWN DJ COPY

"JOYSTICK" DAZZ BAND

6084ML SIDE ONE



6084MLA Mixed by F. Byron Clark

- 1. TO THE ROOF (R. Andrews, B. Harris, K. Harrison) (5:25)
- 2. JOYSTICK (B. Harris, E. Fearman) (5:20)
- 3. SWOOP (I'M YOURS) (R. Andrews, N. Chancler) (5:00)
- 4. UNTIL YOU (I. Wiley, Jr. E. Fearman, K. Pettus) (3:55)

Associate Producer: Bobby Harris Produced By Reggie Andrews

P 1983 Motown Record Corporation Distributed in the United States By MCA Distributing, Inc.

MOTOWN DJ COPY

"JOYSTICK" DAZZ BAND

6084ML Side Two



6084MLB Mixed By F. Byron Clark

- 1. ROCK WITH ME (K. Harrison, B. Harris) (4:40)
- 2. STRAIGHT OUT OF SCHOOL (S. Martin, E. Fearman K. Pettus) (4:36)
- NOW THAT I HAVE YOU (R. Andrews, N. Chancler) (5:15)
- 4. LAUGHIN' AT YOU (S. Cox, B. Harris) (3:55)
 5. T. MATA (INSTRUMENTAL) (B. Harris) (1:50)

Associate Producer: Bobby Harris Produced By Reggie Andrews P 1983 Motown Record Corporation Distributed in the United States By MCA Distributing, Inc.

K-ARK RECORDS

GREENBO VALLEY SOUND

331/3 RPM



Record No. K #6032 Side 1

- 1. SLICK PICKIN CHICKEN-1:23
- 2. MOTHER EARTH-2:33
- 3. RAILWAY STATION IN LIFE-2:06
- 4. EVERYBODY'S TALKING BUT NOBODY'S LISTENING 2:26
- 5. CHAPTER OF TIME-3:10
- 6. EYES OF FAITH-2:23

K-ARK RECORDS

GREENBO VALLEY SOUND

331/3 RPM



Record No. K #6032 Side 2

- 1. RIVER OF HOPE-3:50
- 2. ISOLATED HOLLOW-2:42
- 3. IF YOU CAN'T BEAT 'EM JOIN 'EM-2:37
- 4. DREAM OF PEACE-3:33
- 5. TRINITY-2:38
- 6. PLEASE DON'T GO-2:08

STEREO **GOLD AWARD**

UP UP AND AWAY HITS BY JIM WEBB SOUL SYMPHONY

GA-18-A



33 1/3 RPM

- I. UP UP AND AWAY (Webb)

3. CARELESS LOVE
(Arr. L. Muller-R. W. Lowden)
4. WICHITA LINEMAN
(Webb)
5. SHENANDOAH
(Arr. L. Muller)
CORP

TO BY HADDON RECORD

STEREO GOLD AWARD

UP UP AND AWAY HITS BY JIM WEBB SOUL SYMPHONY

GA-18-B

33 1/3 RPM

- I. MAC ARTHUR PARK (Webb)
- 2. GALVESTON

3. HAPPY SONG
(Redding-Cropper)
(Redding-Cropper)
4. WEBB OF THE BLUES
(Arr. L. Muller)
5. HONEY
(Russell)

ORP

HADDON RECORD

YOUNG

Ralph Carmichael and The Young People

SIDE 1



33 ½ rpm STEREOPHONIC

- 1. IT'S THE YOUNG LIFE (Cole/Carmichael) 3:40
 - 2. SEARCHING QUESTIONS (Carmichael) 4:23
 - 3. MY LITTLE WORLD (Carmichael) 3:17
 - 4. THE GIVING SONG (Carmichael) 3:26
 - 5. NATURAL HIGH (Carmichael) 2:33 (Copyrighted by Lexicon Music, Inc. ASCAP)

LS-5533-LP (SZB - 3011)

LEXICON MUSIC, INC. WACO, TEXAS

YOUNG Ralph Carmichael and The Young People

SIDE 2



33 1/3 rpm **STEREOPHONIC**

- 1. HE'S EVERYTHING TO ME (Carmichael) 3:10
 - 2. THE NEW 23RD (Carmichael) 2:13
 - 3. GET MYSELF TOGETHER (Carmichael) 2:55
 - 4. A NEW MIND (Carmichael) 3:10
 - 5. NO GREATER LOVE (Carmichael) 3:02
 - 6. HE'S THERE WAITING (Carmichael) 3:35
 - (Copyrighted by Lexicon Music, Inc. ASCAP)

LS-5533-LP (SZB - 3012)

LEXICON MUSIC, INC. WACO, TEXAS

The Speeches that Stirred America

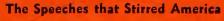
SPIRO T. AGNEW

- 1. Introduction/'Effete Snobs', Student Unrest, Demonstrations/The Media/'Silent Majority'
- 2. TV Networks/TV and Newspaper Media
- 3. Foreign Policy, Vietnam, Economy, Democrats
- 4. Youth, Hippies and Yippies, Draft Dodgers



Podium 72-A

PODIUM



SPIRO T. AGNEW

- 1. Campus Violence, Yale University/ 4 Days after Kent State
- 2. News Media/Golf: the Stock Market
- 3. Crime, Violence, 'Radical-Liberals', the 'Silent Majority', School Bussing, Law and Order



4. 'Come-Latelies', 'Elitism'

Podium 72-B

PODIUM

DESTI® RECORDS

JIMMY KAYS "NEVER MORE THAN TODAY"

SIDE ONE DT-1001A 611049XA



STEREO 33 1/3 rpm

- 1. NEVER MORE THAN TODAY-5:07
- 2. FIFTH STREET-2:44
- 3. CARNIVAL COWBOY-2:41
- 4. PAPER BAG SONG-2:36
- 5. I WONDER-3:55
- © 1986 ALL SELECTIONS

PERFORMANCE CLEARANCE-BMI

DESTI® RECORDS

JIMMY KAYS "NEVER MORE THAN TODAY"

SIDE TWO DT-1001B 611049XB



STEREO 33 1/3 rpm

- 1. MR. MUSIC-3:41
- 2. FIRE IN THE HOLE-3:42
- 3. THE BUTTERFLY-3:07
- 4. PITY THE FOOL-2:25
- 5. THE PEANUT BUTTER KID-3:11
- 6. PICKED UP/PUT DOWN-2:45
- © 1986 ALL SELECTIONS

PERFORMANCE CLEARANCE-BMI

RAUNCHY SOUNDS



Stereo



SHL 32011 SIDE 1

- 1. STORMY MONDAY BLUES (Walker)
- 2. COASTIN' (McVoy; Arnold)
- 3. COTTON SACK (McVoy)
- 4. HONEYSUCKLE (Arnold)
- 5. LAZY WALKIN' (McVoy)
- 6. PEEPIN' IN (McVoy)

THE HI-TONES

(SLH · 520)

Made to U.S.A.

RAUNCHY SOUNDS



Stereo

SHL 32011 SIDE 2

- 1. RAUNCHY (Justis; Manker)
- 2. BROWN GRAVY (McVoy)
- 3. SMOKIE-PART 2 (Black)
- 4. GREEN ONIONS (Jones; Cropper; Jackson; Steinberg)
- 5. TUFF (Cannon)
- 6. HELLO THERE (Arnold)

THE HI-TONES

(SLH 521)

Mede In U.S.A.



I Believe in Jacksonville

SIDE 1



Look At Jacksonville The Town That We Call Home On Our Way Such A Lovely Lady Doin' The Town Up Right Jacksonville... Town Of My Dreams

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I Believe in Jacksonville

SIDE 2



Celebrate We Belong Together **Jacksonville Blues** Ready To Fly A Place In My Heart

"I BELIEVE IN JACKSONVILLE"

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CARMILLE RECORDS

SAMMY STEVENS and THE EPHESIANS

854A

HE PUT SUNSHINE IN MY LIFE

1	AIN'T HOW LONG	3:23
700		3:11
		6:26
	HE PUT SUNSHINE IN MY LIFE	3:27



CARMILLE RECORDS

SAMMY STEVENS and THE EPHESIANS



854B

HE PUT SUNSHINE IN MY LIFE

1.	PUT CHRIST FIRST IN YOUR LIFE	3:07
	GOD IS REAL	
3.	LORD, I NEED YOU	4:57
	WORKING ON THE BUILDING	

If U Can't Learn 2 Love Her

FROM THE ALBUM "A LOVER & A FRIEND"



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IS A VIOLATION OF APPLICABLE LAWS



A Side

PRODUCED AND WRITTEN BY:
TERRANCE T
AND
FLEM BROWN

TERRANCE

If U Can't Learn 2 Love Her

FROM THE ALBUM "A LOVER & A FRIEND"



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B Side

PRODUCED AND WRITTEN BY:
TERRANCE T
AND
FLEM BROWN

TERRANCE

ADY RECORDS

WEÖRES SÁNDOR

VERSEIT MONDJA

- 1. Öskori motívum
- 2. Song
- 3. Magyar népdal-variációk

AROP 107-A



- 4. Rock and roll
- 5. Hegyi táj
- 6. Ablak az éibe
- 7. Nehéz óra
- 8. Scherzo
- 9. Salve Regina
- 10. A kö és az ember
- 11. Gyerekdalok
- 12. Dob és tánc
- 13. Valse triste 14. Barbár dal
- 15. Ars poetica

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ADY RECORDS

ILLYÉS GYULA VERSEIT MONDJA

AROP 107-B



- 1. Ozorai példa
- 2. Haza a magasban
- 3. óceánok
- 4. Áldozat
- 5. Bartók
- 6. Széchenyi hidja
- 7. Egy mondat a zsarnokságról

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B. T. EXPRESS

COVER GIRL 3:53 (RADIO)

Writers: H. King-K. Robinson-K. Grady
Published by: Gun House-BMI—Crystal Eyes Music-BMI
and Kid-Wiz-BMI

SIDE A STEREO 45 RPM



© 1985 King Davis Records Reg. U.S. Pat. Off. KD-3661-A

* King Davis Records *

Producers: Heavy Scene Prod. by H. King-K. Robinson For King Davis Prod. Inc.

Remixed by D. Dixon, J. Sabatel & J. Windslow 212-925-1238 201-442-5290

> Distributed Nationally By Fastfire Records 220 E. 42 St., N.Y.C.

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B. T. EXPRESS COVER GIRL (CLUB MIX) 5:06

Writers: H. King-K. Robinson-K. Grady
Published by: Gun House-BMI—Crystal Eyes Music-BMI
and Kid-Wiz-BMI

SIDE B STEREO 45 RPM



© 1985 King Davis Records Reg. U.S. Pat. Off. **KD-3661-B**

★ King Davis Records ★

Producers: Heavy Scene Prod. by H. King-K. Robinson For King Davis Prod. Inc.

Remixed by D. Dixon, J. Sabatel & J. Windslow 212-925-1238 201-442-5290

> Distributed Nationally By Fastfire Records 220 E. 42 St., N.Y.C.

DEMAND RECORDS

DR-120 A (Log # 95896) (BMI/ASCAP)

331/3 RPM STEREO SIDE A

1. "THE CHRONIC"
2. "I AIN'T THE ONE"
3. "LOVE NO LIMIT" (Acapella)

ALL MATERIALS ON THE RECORD ARE DESIGNED FOR DJ AND CLUB SURSCRIPTIONS USE ONLY ALL MEMBERS MUST ADHERE TO THE RULES AS GOVERNED BY THE SUBSCRIPTION AGREEMENT ANY MEMBER FOUND NOT ABIDING BY THESE CONDITIONS.

WILL VOID FUTURE SUBSCRIPTION USE. THIS RECORD IS NOT INTENDED FOR BESALE.

DEMAND RECORDS

DR-120 B (Log # 95896) (BMI/ASCAP) 331/3 RPM STEREO SIDE B

- 1. "INFORMER" (Vocal)
- 2. "INFORMER" (Instr.)
- 3. "REMINISCE" (Remix)
- 4. "REMINISCE" (Instr. Remix)

ALL MATERIALS ON THE RECORD ARE DESIGNED FOR DJ AND CLUB SUBSCRIPTIONS USE ONLY ALL MEMBERS MUST ADHERE TO THE RULES AS GOVERNED BY THE SUBSCRIPTION AGREEMENT ANY MEMBER FOUND NOT ABIDING BY THESE CONDITIONS.

WILL VOID FUTURE SUBSCRIPTION USE. THIS RECORD IS NOT INTENDED FOR RESALE

S PAESSING

H.R.M.

TEST PAESSING

DATE: _____



SELECTION #:____

MATRIX #: _____

TAUDAUGE RECORD MANUFACTURING. LTD.



"THAT SAUCY REDHEAD"

Written and Sung by RUTH WALLIS

WLP 12 Side 1



HIGH FIDELITY

1. ADMIRAL'S DAUGHTER
2. UBANGI
3. SWEATER GIRL
4. JAMAICA RUM
5. LONG LONG TIME
6. LOVE SAMBA

(156A)

ORIGINAL RECORD CORP...

ORIGINAL RECORD



THAT SAUCY REDHEAD"

Written and Sung by RUTH WALLIS

WLP 12 Side 2



HIGH FIDELITY

1. PISTOL SONG
2. CHILE WAS HOT
3. TONIGHT FOR SURE
4. DOWN IN MONTEVIDO
5. GIMMIE
6. THE BELL SONG

ALLIS

ORIGINAL RECORD CORP...

ORIGINAL RECORD

Wallis W Origina

FOR SOPHISTICATES ONLY

Written and Sung by RUTH WALLIS

WLP 13 Side 1



HIGH FIDELITY

- 1. HAWAIIAN LEI SONG
 2. OLD SOLDIER (ALWAYS TRIES)
 3. VACATION SONG
 4. LARGE SIZE MAMA
 5. FISHING POLE SONG
 6. IF I HAD SAID YES

 (157A)

 (157A)

 (157A)

 (157A)

 (157A)

Wallis W Origina

FOR SOPHISTICATES ONLY

Written and Sung by RUTH WALLIS

WLP 13 Side 2



HIGH FIDELITY

1. JOHNNY'S LITTLE YO YO
2. LONG-PLAYING DADDY
3. COWBOY SONG
4. STAY OUT OF MY PANTRY
5. 4-F PAPA
6. GOLDMINE

MAILIS ORIGINAL RECORD CORP.

O TAIGHT BY FITHESS FINDERS, INC. 222 MAIN ST. EMMPLS. P. fitness HOME EXERCISE PROGRAM CONTENTS SIDE 1 IN IRODUCTION • WARM-UP PROADCAST EVEEDT BY PERMISS NARRATED BY Glenn Swengros

INC. 222 MAIN ST. EMBRUS. E. S. HOME EXERCISE PROGRAM • Ch. SIDE 2 INTERVAL WORK SROAUCAST ENCEDT BY PERMISS • CHAIR EXERCISES Glenn Swengros



MALLET MAGIC

Harry Breuer & his Quintet

AFLE

1825-A





RIAA

- MOSOUITOS PARADE MARCH (Whitney-Brouer-Frey) 2:30
- 2. FLAPPERETTE (Greer) 2:08
- 3. BUMBLE BEE BOLERO (Korsakov-Breuer-Frey) 2:09
- 4. CHINESE DOLL (McPhail) 2:30
- CHIAPANECAS (Breuer-Frey) 2:11
- MAXIXE MAMBO

331/3 RPAA ONG PLAY



AUDIO FIDELITY, INC. 465 W. 5151 St., HEAT TO



MALLET MAGIC

Harry Breuer & his Quintet

AFLE 1825-B

Side 2



RIAA

- 1. SAMBA MACABRE (Saint Saens-Brouer-Frey) 2:05
- 2. MAPLE LEAF JUMP (Joplin-Breuer-Frey) 2:00
- 3. TULIP POLKA (Lichner-Breuer) 1:50
- BUFFOON (Confrey) 2:32
- 5 GLOCKENSPIEL GAVOTTE (Gessec-Breuer-Frey) 2:00

331/3 RPM LONG PLAY



6. LA ROSITA (O'Keefe-Haenschen) 2:42

FIDELITY, INC. 465 W. 5151 51... HERH TORK

RERCURL

CUGAT'S FAVORITES XAVIER CUGAT

And His Orchestra

1. GREEN EYES (Uterra-Menendez-Rivera-Wood)

Peer-International (BMI) 2:35 2. LINDA MUJER (Duchesné)

LONG

Robbins Music (ASCAP) 3:07
3. WALTER WINCHELL RHUMBA (Morales-Sigman) Robbins Music (ASCAP) 2:30

4. BRAZIL (Barrose-Russell) Peer-International (BMI) 2:20

5. A GAY RANCHERO (Espinosa-Tuvin-Luban) E. B. Marks (BMI) 2:00

TAVING 6. CUCARACHA MAMBO (P. P. Margues) Pemora Music (BMI) 3:18

MG 20065 A



MICR

MERCURA

CUGAT'S FAVORITES XAVIER CUGAT

And His Orchestra

- 1. YOURS (Roig-Scherr-Gamse) E. B. Marks (BMI) 2:55
- 2. BLUE TANGO (Anderson) Mills Music (ASCAP) 2:48
- 3. SIBONEY (LeCouha) Feist (ASCAP) 3:22
- 4. MIAMI BEACH RHUMBA (Gamse-Fields) E. B. Marks (BMI) 2:47
- 5. CHIU CHIU (Molinare-Surgal) Chart (SESAC) 2:38
- 6. DONDE ESTABAS TU (Duarte) Peer-International (BMI) 2:57 MG 20035 B

PING

LONG



MICROCOCA

MERCUF A Custom High Fidelity Recording Side 1 **BUCK RAM & HIS ORCHESTRA** 1. ONLY YOU (And You Alone) 2. WHISPERING WIND 3. REMEMBER WHEN 4. AT YOUR BECK AND CALL 5. TWILIGHT TIME & HEAVEN ON EARTH

A Custom High MG-20392 Side 2 Fidelity Recording **BUCK RAM & HIS ORCHESTRA** 1. HELPLESS 2. BUT NOT LIKE YOU 3. I'M SORRY MY SERENADE THE GREAT PRETENDER 6. (You've Got) THE MAGIC TOUCH



DON HUSTAD & TEDD SMITH play favorites from Billy Graham Crusades

WST 8410 LP



STEREOPHONIC STEREOPHONIC

1. JESUS SHALL REIGN (Watts-Haddon) (P.D.-2:24) 2. HE'S EVERYTHING TO ME (Carmichael) (Lexicon Music-ASCAP-2:55)

3. CROWN HIM WITH MANY CROWNS (Elvey)

4. IN MY HEART THERE RINGS A MELODY (Roth) (Hope Publ.-ASCAP-2:11)

5. WHEN I SURVEY THE WONDROUS CROSS (adapt. Miller) (P.D.-2:48)

6. SURELY GOODNESS AND MERCY (Peterson)

(Singspiration-SESAC-2:28)

MICROGROOM TON BREAKABLE

WORD RECORDS, INC. WACO. TEXAS

SIDE



DON HUSTAD & **TEDD SMITH play favorites** from Billy Graham Crusades

WST 8410 LP

STEREOPHONIC



STEREOPHONIC

SIDE

- 1. WE'RE MARCHING TO ZION (Watts-Lowry) (P.D.-1:40) 2. COME THOU FOUNT OF EVERY BLESSING
 - (Robinson-Wyeth) (P.D.-2:49)
 3. NEAR THE CROSS (Crosby-Doane) (P.D.-3:32) 4. THERE'S A NEW SONG IN MY HEART
 - (Peterson) (Singspiration-SESAC-2:01)
 - 5. HE LEADETH ME (Gilmore-Bradbury) (P.D.-2:12) 6. OUR GREAT SAVIOR
 - (Chapman-Prichard) (P.D.-2:41)

NON BREAKABLE MICROGRO

MOND RECORDS, INC WACO. SEXAS

WE PICK THE NAVY

SIDE

WE PICK THE NAVY (J. Gilmore) (Unpublished) MUCS Gilmore, vocal

1:50

I'M A NEW MAN (R. Lane) (BMI)
MUCS Gilmore, vocal

3:37

NEW ORLEANS LADIES (H. Sarrick, L. Medica)

MUCS Gilmore, vocal

Medica)

1:40

WILLIE JONES (C. Daniels) (BMI)
MUL Winter, vocal

3:04

4:14

THE GAMBLER (D. Schlitz) (ASCAP)
MUI Winter, vocal

3:07

BUD'S THERAPY (B. Charleton)
(Unpublished)

SO 16287

WE PICK THE NAVY

SIDE 2

I DON'T KNOW YOU (J. Dawson) (ASCAP) 2:09

VIRGINIA REAL (J. Gilmore) (Unpublished) 2:25
MUCS Gilmore, vocal

EMMY LOU (B. Cason) (ASCAP)
MUCS Gilmore, vocal

TRAVELIN' PRAYER (W. Joel) (ASCAP) 3:08
MUCS Gilmore, vocal

2:20

BOOGIE GRASS (R. Reno) (BMI)
MUI Winter, vocal

REDNECK FIDDLIN' MAN (C. Daniels, 3:16
T. Crain, T. Digregorio)
MUCS Gilmore, vocal

MRI

WORD RECORDS - WACO, TEXAS

WHISPERING HOPE IIM ROBERTS & NORMA ZIMMER

STEREOPHONIC (

WST

8364 LP



STEREOPHONIC

1. WHISPERING HOPE (arr. Kaiser) (Sacred Songs-ASCAP-2:58) 2. WHAT A FRIEND WE HAVE IN JESUS (arr. Kaiser) (Sacred Songs-ASCAP-3:03)

3. LIKE A LAMB WHO NEEDS A SHEPHERD (Carmichael) (Lexicon Music-ASCAP-2:58)

4. LEAD, KINDLY LIGHT (arr. Kaiser) (Sacred Sonus-ASCAP-1:48)

5. ABIDE WITH ME (arr. Kaiser) (Sacred Songs-ASCAP-2:17)

6. BLEST BE THE TIE THAT BINDS (arr. Kaiser) (Sacred Songs-ASCAP-2:15)

(SUB - 2178)

NONBREAKABLE MICROGROOVE

SIDE

WORD RECORDS - WACO, TEXAS

WHISPERING HOPE JIM ROBERTS & NORMA ZIMMER

STEREOPHONIC



STEREOPHONIC

- 1. CHURCH IN THE WILDWOOD (arr. Kajser) (Sacred Sonos-
 - 2. ROCK OF AGES (arr. Kaiser) (Sacred Songs-ASCAP-2:30) 3. PRECIOUS MEMORIES (arr. Kaiser) (Sacred Sonas-ASCAP-2:34)
 - 4. I NEED THEE EVERY HOUR (arr. Kaiser) (Sacred Songs-ASCAP-2:05)
 - 5. GOIN' HOME (arr. Kaiser) (Sacred Songs-ASCAP-3:58)
 6. WHEN I COME TO THE END OF A PERFECT DAY (arr. Kaiser) (Sacred Songs-ASCAP-2:20)

(SUB - 2179)

WST

8364 LP

NONBREAKABLE MICROGROOVE

SIDE

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM
Copyright © 1959 by Folkways Records & Serv. Corp., 117 W. 46 St., NYC, USA

AMERICAN FAVORITE BALLADS, SONGS & TUNES, VOL. III

Sung by PETE SEEGER with 5-string banjo and 12-string guitar

SIDE 1



FA 2322 A

Band 1: JOHN BROWN'S BODY

Band 2: THE GIRL I LEFT BEHIND ME

Band 3: OH, MARY DON'T YOU WEEP

Band 4: ST. LOUIS BLUES (W. C. Handy)

Band 5: MY GOOD MAN

Band 6: CLEMENTINE

Band 7: DINK'S SONG

Band 8: NEW RIVER TRAIN

Band 9: SWANEE RIVER (Stephen Foster)

MO8P-3366

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM
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AMERICAN FAVORITE BALLADS, SONGS & TUNES, VOL. III

Sung by PETE SEEGER with 5-string banjo and 12-string guitar

SIDE 2



FA 2322 B

Band 1: CAMPTOWN RACES (Stephen Foster)

Band 2: SWING LOW, SWEET CHARIOT

Band 3: GOODNIGHT IRENE (Leadbelly)

Band 4: SOMETIMES I FEEL LIKE A MOTHERLESS CHILD

Band 5: WIMOWEH (Solomon Linda)

Band 6: THE DEVIL AND THE FARMER

Band 7: WHEN I FIRST CAME UNTO THIS LAND

MO8P-3367

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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AMERICAN FAVORITE BALLADS Vol. 2

Sung by PETE SEEGER
with Banjo and Twelve-string Guitar

SIDE I



FA 2321 A

Band 1 OH, SUSANNA!

Band 2 THE RIDDLE SONG

Band 3 BEAUTIFUL CITY

Band 4 SALLY ANN

Band 5 HOUSE OF THE RISING SUN

Band 6 SHENANDOAH

Band 7 MIDNIGHT SPECIAL

Band 8 CARELESS LOVE

Band 9 HARD TRAVELING

MO8P-0484

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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AMERICAN FAVORITE BALLADS Vol. 2 Sung by PETE SEEGER

with Banjo and Twelve-string Guitar

SIDE 2



FA 2321 B

Band 1 POOR BOY

Band 2 BLACK GIRL

Band 3 ALABAMA BOUND

Band 4 STAGOLEE

Band 5 BLACK IS THE COLOR

Band 6 GO TELL AUNT RHODY

Band 7 THE WATER IS WIDE

Band 8 THE FOX

Band 9 THE KEEPER & THE DOE

MO8P-0485

AND SERVICE CORP., 121 W. 47 ST., N. Y. C.

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AMERICAN FAVORITE BALLADS

Sung by PETE SEEGER

with 5-string banjo, guitar, 12-string guitar

SIDE 1



FA 2320 A

Band 1. DOWN IN THE VALLEY

Band 2. MARY DON'T YOU WEEP

Band 3. THE BLUE TAIL FLY

Band 4. YANKEE DOODLE

Band 5. CIELITO LINDO

Band 6. BUFFALO GALS

Band 7. THE WABASH CANNON BALL

Band 8. SO LONG, IT'S BEEN GOOD TO KNOW YOU

(Woody Guthrie)

Recorded by Moses Asch

MOSP-0427

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

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AMERICAN FAVORITE BALLADS

Sung by PETE SEEGER

with 5-string banjo, guitar, 12-string guitar

SIDE II



FA 2320 B

Band 1. THE WAGONER'S LAD

Band 2. THE BIG ROCK CANDY MOUNTAIN

Band 3. THE WRECK OF THE OLD '97

Band 4. ON TOP OF OLD SMOKEY

Band 5. I RIDE AN OLD PAINT

Band 6. FRANKIE AND JOHNNY

Band 7. OLD DAN TUCKER Band 8. SKIP TO MY LOU

Band 9. HOME ON THE RANGE

Recorded by Moses Asch

MOSP-0428

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM

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AMERICAN BALLADS

Sung by PETE SEEGER, with 5-string banjo

SIDE I



FA 2319 A

- Band 1. PRETTY POLLY
- Band 2. THE THREE BUTCHERS
- Band 3. JOHN HENRY
- Band 4. JAY GOULD'S DAUGHTER
- Band 5. THE TITANIC DISASTER
- Band S. FAIR MARGARET & SWEET WILLIAM (74)
- Band 7. JOHN HARDY

Recorded by Moses Asch

Custom molded by Plastylite

AND SERVICE CORP., 117 W. 46 St., N. Y. C.

Long Playing Non-Breakable Micro Groove 331/3 RPM

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AMERICAN BALLADS

Sung by PETE SEEGER, with 5-string banja

SIDE II



FA 2319 8

Band 1. THE GOLDEN VANITY (286)

Band 2. GYPSY DAVY (200)

Band 3. FARMER'S CURST WIFE (278)

Band 4. IN CASTYLE THERE LIVED A LADY

Band 5. ST. JAMES HOSPITAL

Band 6. JESSE JAMES

Band 7. BARBARA ALLEN (84)

Recorded by Moses Asch

Custom molded by Plastylite

NeVille

Larry & Janet "THANKING HIM"

SIDE 1 LP 107

STEREO 33977

Larry Neville P.O. Box 212

Tulsa, Oklahoma 74101

- 1. THANKING HIM (Traditional) 2:30
- 2. GREATER IS HE (Lanny Wolf) 2:40
 - 3. GOD'S CHILD (Ritter) 2:45
- 4. I BELIEVE IN THE THREE IN ONE (D. Lee) 4:00

4. I BELIEVE IN THE THREE IN ONE (D. Lee) 4:00 75.

5. HOLE IN THE SKY (Chambers) 2:50
(I'm So Glad) Medley

Alara Alara Arcord Productions INC.: Cinti.

NeVille

Larry & Janet "THANKING HIM"

SIDE 2 **LP 107**

STEREO 33978

Larry Neville P.O. Box 212

Tulsa, Oklahoma 74101

- 1. PLENTY OF TIME (McLean/Harvest Time) 3:25
 - 2. JESUS USE ME (M. Neville) 2:35
- 3. DIDN'T HE SHINE (Reynolds-McDill/Benson) 3:20

4. TRY JESUS (Medley) 2:25
5. I DON'T TELL IT ENOUGH (Bradford/
Heart Warming) 3:30
Without Him (Lefever)

Proportions INC. 1

Proportions INC. 1



UNLOCKS THE DOOR Jim Roberts and The Mellomen

LPS 4040



SIDE

- 1. Faith Unlocks the Door (Scott-Sande/arr. Kaiser) (Duchess Mus.-BMI-2:25)
 - Beyond the Sunset (Brock/arr, Kaiser)
 - (Robbins Music-ASCAP-2:15) 3. My Friend and I (Carmichael/arr, Kaiser)
 - (Sacred Songs-ASCAP-2:44) 4. Peace in the Valley (Dorsey/arr, Kaiser)
 - (Hill & Range-BMI-2:38) 5. Blessed Assurance (Crosby-Knapp/arr: Kaiser) (Sacred Songs-ASCAP-2:30)

6. Whispering Hope (Hawthorne-Crum/arr: Kaiser)

(Sacred Songs-ASCAP-2:37)

SACRED PRODUCTIONS, INC.

· WACO, TEXAS



UNLOCKS THE DOOR Jim Roberts and The Mellomen

LPS 4040



SIDE

- 1. It is No Secret (Hambien/arr. Kaiser) (Duchess Music-BMI-3:19)
 - 2. Just a Closer Walk with Thee (Trad./arr: Kaiser) (Sacred Songs-ASCAP-2:55)
 - 3. Somebody Bigger Than You and I (Lange-Burke/arr. Kaiser)
 - (Bulls Eye Mus.-ASCAP-3:39) 4. In the Garden (Miles/arr. Kaiser)
- (Robbins Mus.-ASCAP-3:29) 5. I Asked the Lord (Lange-Duncan/arr. Kaiser)
 - (Bulls Eye Mus.-ASCAP-3:41)

SACRED PRODUCTIONS, INC WACO! TEXAS 6. Old Rugged Cross (Bennard/arr. Kaiser) (Robbins Mus.-ASCAP-2:41)

Paisano Records

FAMILY WITHOUT STONE

45 RPM



SIDE 1 P-128801

Still not over you-vocal
3:57 (DORÉ/ERRICO/MARTINI)
Still not over you-instrumental
4:07 (DORÉ/ERRICO/MARTINI)

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Manufactured by Paisano Records, 1988, P.O. Box 887, Novato, CA 94948

Paisano Records

FAM! YWITHOUT STONE

45 RPM

SIDE 2 P-128801

Still not over you—extended mix 6:50 (DORÉ/ERRICO/MARTINI)

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Manufactured by Paisano Records, 1988, P.O. Box 887, Novato, CA 94948 The Golden Voice Series



GLORY IN THE CROSS

Marvin Ponder & Herman Harp Gene & Marie Jennings Stereo

CRS-5396-A



33 1/3 RPM

I WILL GLORY IN THE CROSS - Rambo — John T. Benson	3:33
(ASCAP)	
BORN AGAIN - Culverwell — Manna Music (ASCAP)	3:12

JESUS BE THE LORD OF ALL-Wolfe - Lanny Wolfe Music 4:59 (SESAC)

I'M STANDING ON THE SOLID ROCK - Lane - Ben Speer 2:57 Music (SESAC)

MEDLEY: FEELING AT HOME IN THE PRESENCE OF JESUSGaither—Gaither Music (ASCAP)

IT WILL BE WORTH IT ALL-Gaither—Gaither
Music (ASCAP)

CHAPEL/BRIDGE RECORDS
Mountain View, CA 94042 U.S.A.

© 1980 Chapel Records

RECORDS, MOUNTAIN MEDLEY: FEELING AT HOME IN THE PRESENCE OF JESUS -5:36



GLORY IN THE CROSS

Marvin Ponder & Herman Harp Gene & Marie Jennings Stereo

CRS-5396-B

33 1/3 RPM

THERE IS A RIVER - Sapp — David Sapp Music	2:04
BLESSIN' AFTER BLESSIN' - Stallings — Heart Warming Music (ASCAP)	2:26
MY UNCHANGING FRIEND - Rambo — John T. Benson (ASCAP)	4:03
HIS KIND OF LOVE-Wilkin — Buckhorn Music (BMI)	5:26
DON'T IT MAKE YOU WANT TO GO HOME-Koker — Paragon Music	3:34

Paragon Music

CHAPEL/BRIDGE RECORDS

Mountain View, CA 94042 U.S.A.

® 1980 Chapel Records

LET YOUR LIGHT SHINE St. Sebastian's Vocal Ensemble



SIDE ONE

RISE UP, JERUSALEM Tim Schoenbachler 2:39

DO YOU HEAR WHAT I HEAR? N. Regney/G. Shayne 2:41

CHRISTMAS DINNER Paul Stookey 4:00

SILENT NIGHT F. Grüber/J. Möhr 2:31

ALL GOOD GIFTS Stephen Schwartz 4:35

Manufactured By CUSTOM RECORDS & TAPES INC.

4800 Tennessee Avenue Nashville, Tennessee 37209

LET YOUR LIGHT SHINE St. Sebastian's Vocal Ensemble



SIDE TWO

SAVE THE PEOPLE Stephen Schwartz 2:45

LET YOUR LIGHT SHINE Ron Griffen 4:12

BLESSED ARE YOU, LORD Ron Griffen 3:18

LONG LIVE GOD/DAY BY DAY Stephen Schwartz 3:15

LIFT UP YOUR HEARTS Roc O'Connor, S.J. 2:18

Manufactured By CUSTOM RECORDS & TAPES INC.

4800 Tennessee Avenue Nashville, Tennessee 37209 The Golden Voice Series

heritage singers

"I JUST CAME TO TALK WITH YOU, LORD"

S-5222 Side 1



331/3 RPM **STEREO**

1. EVERYBODY SING (Skillings)	1:56
2. YESTERDAY, TODAY AND TOMORROW (Wyrtzen)	3:11
3. A BRIGHT AND WONDERFUL DAY (Smith) 4. WHO IS ON THE LORD'S SIDE	1:05
(Spurr & DeCou) Max - Beth - Bill - Dick 5. I JUST CAME TO TALK WITH YOU, LORD	2:04
(Rambo) Max Tom	3:19
6. WHAT A FRIEND WE HAVE IN JESUS	
CHAREL RECORDS. MOUNTAIN VIEW	ALIF
PELD	N.
MECORDS MOUNTAIN	
Of MO	

The Golden Voice Series

heritage singers JUST CAME TO TALK

S-5222 Side 2



WITH YOU, LORD"

331/3 RPM **STEREO**

1. A WORLD WITHOUT LOVE (Skillings)	2:14
2. IF THAT ISN'T LOVE (Rambo) Bill	2:47
3. HAD IT NOT BEEN (Goodman) Max, Lucy, Bill, Dick	3:09

4. SOMETHING BEAUTIFUL (Gaither) Beth

CHAREL RECORDS, MOUNTAIN VIEW. CALIF.



AP-192

ALLAN VACHÉ — HIGI.

1. SWING '39

2. IF I COULD BE WITH YOU

3. EMILY

4. I'VE STARTED ALL OVER AGAIN

5. CHINA BOY

AUQUA

1. SWING '39

2. IF I COULD BE WITH YOU

3. EMILY

4. I'VE STARTED ALL OVER AGAIN

5. CHINA BOY



AP-192 (APSLP-384)

SIDE TWO

Soldo

ALLAN VACHE

1. SECRET LOVE
2. A GHOST OF A CHANCE
3. GONE WITH THE WIND
4. MOONLIGHT ON THE GANGES
5. GOODBYE

AUGUS

AU



SLOVAKAIRES and the ARISTOCRATS

SOMETHING SPECIAL

Side One

STEREO

1. JA SOM SIROTA—3:15

2. SPIEVAJZE SI SPIEFAJ*

keby som bol vtackom*

po valassky of zeme—1:50

3. HEJ OKOLO LEVOCE*

ej zaluzicke polo

nad kosice-3:30

4. CHUDOBNA WALTZ-3:25

5. SIPOVA RUZICKA*TICHA VODA

A JA TAKA CHARNA-4:05





BELKO BRASS Boris and Ivan Belko

CRS-5374-A Stereo



33 1/3 RPM

BECAUSE	HE LIVES - Gaither — Gaither Music	(ASCAP)	3:41
MEDLEY:	PRECIOUS LORD - Dorsey / Moore -	Hill & Range	3:12
	Songs	(BMI)	
	THE HAVEN OF REST-Moore (P. D.)	

THE LONGER I SERVE HIM - Gaither - Gaither Music 3:02 (ASCAP)

UNTIL THEN-Hamblen—Hamblen Music (ASCAP)

FILL MY CUP, LORD-Blanchard—Sacred Songs (ASCAP)

Distributed by:

CHAPEL/BRIDGE RECORDS

Mountain View, CA 94042 U.S.A.

® 1979 Boris and Ivan Belko

RECORDS, MOUNTAIN

The Golden Voice Series



BELKO BRASS Boris and Ivan Belko

CRS-5374-B

Stereo

33 1/3 RPM

TENDERLY HE WATCHES - Wiseman - Duchess Music 2:30 Corp. (BMI) WHISPERING HOPE-Hawthorne - Rodeheaver Hall-3:12 Mack (ASCAP) WITHOUT HIM - Le Fevre - Le Fevre - Sing Publishing Co. 2:24 HYMN MEDLEY: THE OLD RUGGED CROSS-Bennard-3:54 Rodeheaver Hall-Mack (ASCAP) IN THE GARDEN - Miles - Rodeheaver Hall-Mack (ASCAP)

BEYOND THE SUNSET-Brock—
Rodeheaver Hall-Mack (ASCAP)

ALL THAT THRILLS MY SOUL-Harris—Nazarine
Publishing House (SESAC)
Distributed by:
CHAPEL/BRIDGE RECORDS
Mountain View, CA 94042 U.S.A.

RED 1979 Boris and Ivan Belky

RED RDS, MOUNTAIN Hall-Mack (ASCAP)



Tom Halkers' RED MILL presents

JAZZ STRAIGHT AHEAD

FEATURING

The FRANK VLASIS TRIO

and

and

CHUCK HEDGES

SIDE ONE CLP-9831



Stereo 33 1/3 RPM RR-42603-A

1. ONE DAY IN MAY (6:51)
2. GEORGIA ON MY MIND (5:15)
3. BROADWAY (4:26)
4. BLUE BOSSA (3:52)

All selections ASCAP unless otherwise noted.

740mo29]D

Claremont

Tom Halkers' RED MILL presents

JAZZ STRAIGHT AHEAD

FEATURING

The FRANK VLASIS TRIO

and

CHUCK HEDGES

SIDE ONE CLP-9831



Stereo 33 1/3 RPM RR-42603-B

1. SONG FOR MY FATHER (6:07)
2. BERNIE'S TUNE (3:34)
3. SOFTLY AS A MORNING SUNRISE (4:41)
4. I'LL REMEMBER APRIL (5:41)

All selections ASCAP unless otherwise noted.

740mo29]D

Side One

MEISTERSINGER Honor Choir 1980

Daniel Moe, Director Assisted by the Wartburg Chamber Orchestra Harold Sundet, Director

> HERB STREITZ RECORDING Co. % Jon Akre P.O. Box 247 New, Ulm, Minn. Recording Engineer: Robert Siegmann

MC 4908-S

stereophonic

GLORIA Antonio Vivaldi

331/3 rpm

Side Two

MEISTERSINGER HONOR CHOIRS 1980

Daniel Moe, Directing James Fritschel, Directing

HERB STREITZ RECORDING Co % Jon Akre P.O. Box 247 New, Ulm, Minn. Recording Engineer: Robert Siegmann

MC 4908-S



stereophonic

SING TO THE LORD — Christopher Tye
CHIEF SEATTLE'S PSALM — Daniel Moe
Fred Burrack and Bob Miller, Trumpets
MOE CHOIR

SONG OF THANKSGIVING AND PRAISE — Ed Robertson
THE SEASONA OF MAN — Fisher Tull
Fred Burrack and Bob Miller, Trumpets
DIDN'T MY LORD DELIVER DANIEL
arr. Haywood
FRITSCHEL CHOIR

331/3 rpm



U.S.A

AP-176
(APSLP-351)

ALLAN VACHE

JAZZ MOODS

1. THE MAN I LOVE
2. EVERYTHING HAPPENS TO ME
3. KATHY, OF COURSE
4. IT'S ALL RIGHT WITH ME

AUGIOPHILE RECORDS - 3008 Wadsworth Mill Place



AP-176

(APSLP-352)

ALLAN VACHE

JAZZ MOODS

1. 'ROUND MIDNIGHT

2. AFTER FIVE

3. EAST OF THE SUN

4. THIS CAN'T BE LOVE

AUGIOPHILE

Records • 3008 Wadsworth Mill Place



"LOVE NOW" GEORGE CLEMENTS

Side 1

WLP-1001

1. Love Now (Jimmy Webb) 3:02 Ja-Ma Music Publishing (ASCAP)

2. Morning Love (Jimmy Sullins) 2:38 Berdoo/Flavio Music (BMI)

3. On The Road Again (Byron Daugherty) 2:48 Berdoo/Thirst Music (BMI)

4. It Never Rains In Southern Calif. 3:10 (Hammond-Hazelwood)

Landers-Roberts Music (ASCAP) 5. Too Late To Turn Back Now 2:45

(Eddie Cornelius) Unart-Stage Door Music (BMI)

Unart-Stage Door Music (BMI)

Produced by GEORGE CLEMENTS

® 1973, West Records

Colif.

Page 1973, West Records



"LOVE NOW" **GEORGE CLEMENTS**

Side 2



WLP-1001

3:03

1.	Back To You (Carlton Dinnall)	2:36
	Berdoo/Thirst Music (BMI)	
2.	Tie A Yellow Ribbon 'Round The	Ole Oak Tree
	(Levine-Brown)	

Five Arts Music (BMI)

3. Never In A Million Years (Gordon-Revel) 2:07 Robbins Music (ASCAP)

4. Girl I Could Love You (Byron Daugherty) 2:20 Early Bird/Thirst/Berdoo Music (BMI)

5. So Long (Carlton Dinnall) 3:19
Berdoo Music (BMI)

Produced by GEORGE CLEMENTS

© 1973, West Records

Calif. 9 April 1973, 8263 Redbush Lane, Panorama



SERGIO ESQUIVEL

Un beso, adios y nada mas

1.— UN TIPO COMO YO (3:23) (Sergio Esquivel)

POL-5073 P 1979



Lado (A) 33 1/3 RPM

1980

STEREO

- 2.— QUIEN ENTIENDE A ESA MUJER (3:00) (Sergio Esquivel)
- 3.— UN BESO, ADIOS Y NADA MAS (3:24) (Sergio Esquivel)
- 4.-- VOLVERE (2:35)
- (Sergio Esquivel)

 5.— TU NO SABES NADA DEL AMOR (2:17) de (Sergio Esquivel)

 (Sergio Esquivel)

 Lelver Records Inc.-Under License from Polydor



SERGIO ESQUIVEL Un beso, adios y nada mas

1.— AMO LA VIDA (2:55) (Sergio Esquivel)

POL-5073 ®1979



Lado (B) 33 1/3 PM STERED

2.— ADONDE VAN LOS AMIGOS (3:30)

(Sergio Esquivel)

3.— PRUEBE USTED (3:00) (Sergio Esquivel)

4.— MARIA (3:15)
(Sergio Esquivel)

5.— COMPAÑERA (3:15)
(Sergio Esquivel)

Veluer Records Inc.-Under License from Polydor.



CHASING RAINBOWS KEITH HAUGEN

STEREO SIDE ONE



PS 4914 S-7070

- 1. CHASING RAINBOWS (K. Haugen) 3:10
- 2. KU'U HOME LUNALILO (J. Halemanu-K. Haugen) 2:07
- 3. CROWN FLOWER (K. Haugen) 2:22
- 4. IN YOUR EYES (K. Haugen) 2:49
- 5. ALI'IPOE (W. Maka'ehu-K. Haugen) 3:38
- 6. MAUA PU (J. Kaholokula Sr.-K. Haugen) 1:52

Produced by Bill Murata RECORDED IN HAWAII All selections © 1979 Tapa Music, Inc. ASCAP P 1979 Tropical Music, Inc.



CHASING RAINBOWS KEITH MAUGEN

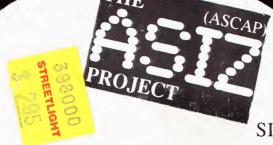
STEREO SIDE TWO



PS 4914 S-7071

- 1. MOKUPUNI NUI (K. Haugen) 2:36
- 2. CARMEN'S SONG Instrumental (K. Haugen) 3:04
- 3. GROWING UP (K. Haugen) 2:22
- 4. KU'U HOME I PUPUKEA (K. Haugen) 2:27
- 5. HO'OMAIKA'I (K. Haugen) 1:48
- 6. KA WAI 'AWA'AWA 3:21 (L. Kimura-K. Haugen)

Produced by Bill Murata RECORDED IN HAWAII All selections © 1979 Tapa Music, Inc. ASCAP P 1979 Tropical Music, Inc.



PEOPLE HAVE THE

SIDE A 33 1/3 RPM

(P. SMITH)

C. C. ADAMS

DR-002

Arranged & Produced By: Billy Bures Recorded At: Breaktime Studio, Pittsburgh, PA

Mixed By: Dimy
Mastered by: Hollis Grand Mas



PEOPLE HAVE THE

SIDE B 33 1/3 RPM

(P. SMITH)

C. C. ADAMS

DR-002

Arranged & Produced By: Billy Bures Recorded At: Breaktime Studio, Pittsburgh, PA

DUB Version.

Alta...

Mixed By: bill,

Mastered by: Hollis Green

Recorded At: Breaktime Studio, Pittsburg

© 1993 E.R.P., Inc. 300

RECORDS

PA 15232 And 2 321:50



LOS INIGUALABLES TRES REYES

LP/E-12-155

331, R P M





LADO A

1.- SEÑORITA 'Ramón Inclán'

2.- TE ODIO Y TE QUIERO 'E. Elession y R. Yise'

3.- ALMA MIA 'Ders. Disp. del Autor'

4.- ASOMATE A MI ALMA 'Fernando Valadez'

5.- EL LIBRO DE LOS DIOSES

'J. Angel Espinosa 'Ferrusquilla'

6.- GOTA DE LLUVIA 'F. Lipezker

A. Manzzi'

Hernando Avilés, Gilberto y

Raúl Puente

Raúl Puente

THE PACE OF THE PROPERTY OF TH

LOS INIGUALABLES TRES REYES

LP/E-12-155





LADO B

1.- TESORO 'Bobby Capó'
2.- VAMOS AL PARAISO 'Luis Cisneros'
3.- TODÁVIA TE QUIERO 'A. Aznar-L. Leocata'
4.- VAGABUNDO 'Simón Gil'
5.- QUE LASTIMA 'R. Cordero'
6.- CONFIADA 'pedro Colmenares'

Hernando Avilés, Gilberto y
Raúl Puente

Raúl Puente

Responsabilidad de quienes in Tervinieron en predoctor



JULIO IGLESIAS



S.G.A.E.

CU CURRU CU CU, PALOMA (Tomás Méndez) NO ME AMENACES (José Alfredo Jiménez)

FLLA (José Alfredo Jiménez)

CUANDO VIVAS CONMIGO

(José Alfredo Jiménez)

NOCHE DE RONDA

(Ma. Teresa Lara) Arr. y Dir. Mus. RAFAEL FERRO HECHO EN GUNTERAL

DISCO



DISCOS COLUMBIA DE ESPAÑA

JULIO IGLESIAS



ESTEREO TXS-3028

ESS-1277 S.G.A.E.

SOLAMENTE UNA VEZ

(Agustín Lara)

AMANECI EN TUS BRAZOS

(José Alfredo Jiménez)

CORAZON, CORAZON

(José Alfredo Jiménez)

DE UN MUNDO RARO

(José Alfredo Jiménez)

MARIA BONITA

(Agustín Lara)

Arr. v Dir. Mus. RAFAEL FERRO

HECHO EN COLFUENTE

ERMANENT LIBRAR

ERSTANDING JAZZ

1. Bach: PASSACAGLIA IN C MINOR. Excerpt

2:05

KPL-12



SIDE A

- *2. Nigeria: THE YORUBA (Harvest Festival)
- 3. Chopin: BERCEUSE, OP. 57. Excerpt
- 4. MOZART: SONATA IN A MAJOR,
- Excerpt, 1st Movement
- 5. Gershwin: PRELUDE NO. 2

- :25 1:30
- 3:22
- 3:14

* Courtesy Folkways Records

LONG PLAYING FRING PLAYING OARD JR

RECORDINGS HIGH FIDELITY

LRWANENT LIBRARY Produced by Floyd Mack

DERSTANDING JAZZ

KPL-12



SIDE B

- 1. Richmond Browne: YALE BLUE
- 2. Mozart: SONATA IN A MAJOR, 1st Movement (Complete)

11:44

3:38

. TONG PLAYING FRING MAIN.

OARDJ

RECORDINGS

















UMB

VAYA CON DIOS and Other Hits - y Otras Favoritas LOS PANCHOS

CL 6276



NONBREAKABLE ("Lp" 30186)

Band No. 1: VAYA CON DIOS -Gamboa--L. Russell-I. James-Pepper-

Band No. 2: LO DUDO -C. Navarro-

Band No. 3: OBSESION -Flores-

Frace Marks Reg. U.S. Pat. Off. Marcas Band No. 4: LA ULTIMA COPA -Canaro-



LONG



UMB

VAYA CON DIOS and Other Hits - y Otras Favoritas LOS PANCHOS

CL 6276



NONBREAKABLE ("Lp" 30187)

Band No. 4: LADRONA DE BESOS
-Inclán-Montenegro
Marks Reg. U.S. Pat. Off. Marcas Registration







KEY records

® **(5)**

B 8SUCM-1 Made in U.S.A. Comedy monolog by DAVE BARRY

DO-IT-YOURSELF PSYCHIATRY

Part 1 - (5:25)

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KEY records



B 8SUCM-2 Made in U.S.A. Comedy monolog by DAVE BARRY

DO-IT-YOURSELF PSYCHIATRY

Part 2 - (5:40)

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SONG FROM MOULIN ROUGE

(Auric-Engvick)

1007 A
Broadcast Music, Inc.
(BMI)



PLAYING TIME 3 MIN. 02 SEC. 7 8 R P M

JIMMY CARROLL
and Orchestra
vocal
ANNE LLOYD
and chorus

RUBY

(Parish-Roemheld)

1007 B



2 MIN. 44 SEC.

JIMMY CARROLL
and Orchestra

will BRADLEY



(Sigman-Perrin-Bondy)





Dartmouth Music, Inc. ASCAP-2:37 5004

(45-39937) Produced by: Lee Gillette 7-153

TEX RITTER

with Music Conducted by
Ralph Carmichael

THE GODS WERE ANGRY WITH ME

(Foreman Bill & Roma)





Century Songs, Inc. BMI-3:00 5004 (45-38884) Produced by: Lee Gillette 7-153

TEX RITTER

with Music Conducted by
Ralph Carmichael



Turyden* RECORDS

Part Three 7503B Side Two

"PARIS GOES LATIN"

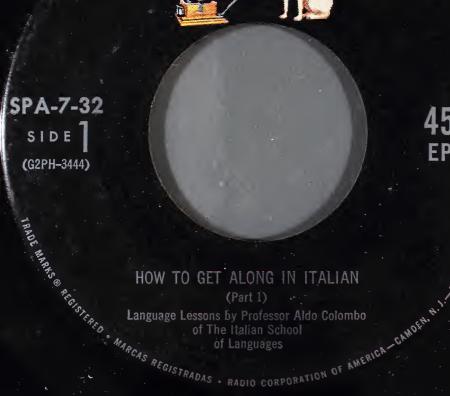
CHA CHA CHA DePAREE (2:32)
(Trenet-Eiger)

LOVE OF ST. TROPEZ (2:44) (Ithier-Calvi)

MARCEL HAYES
AND HIS ORCHESTRA

CTOR BCA

SPA-7-32 SIDE (G2PH-3444)



CTOR RCA

SPA-7-32 SIDE (G2PH-3445)



HOW TO GET ALONG IN ITALIAN

(concluded)

Language Lessons by Professor Aldo Colombo

of The Italian School

of Languages

Recistradas Radio Corporation of America**



3:28 F 71012



Inciso in Italia (45-41499)



3:25 F 71012



Inciso in Italia (45-41500)



Beechwood Music Corp.

BMI-2:30

F 71010

Inciso in Italia (45-41501)

O SUSPIRO
(THE BREATH)
(Carosone-Nisa)

RENATO CAROSONE

E Il Suo Sestetto

**Conta: Gege di Giacomo in Napol.

**Conta: No. U. S. A. * NOT FOR SALE * RESTRICTED TO PRODUCTION OF THE CONTROL OF THE CON



Beechwood Music Corp. BMI-3:20 F 71010



Inciso in Italia (45-41502)



3:07 F71014



Inciso in Europa (45-41406)

CONVERSAZIONE CON LA CHITARRA
(CONVERSATION WITH THE GUITAR)
(Enzo Gallo)

QUARTETTO ENZO GALLO



2:32 F71014



Inciso in Europa (45-41414)

OHO, OHA!

QUARTETTO ENZO GALLO



3:25 F 71017



Inciso in Italia (45-41509)



3:17 F 71017



Inciso in Italia (45-41510)

udetti poletano) SERENATELLA SCIUE'-SCIUE' (Albano-De Mura) Il Premio "Canzoni della Fortuna" - Bari 1957

Suoi Cadetti In Napoletano)



3:00 F71019



Inciso in Italia (45-41513)



3:20 F 71019



Inciso in Italia (45-41514)

Lelio Luttazzi NEL GIARDINO DEL MIO CUORE (IN THE GARDEN OF MY HEART) (Kramer-Testoni) Canz. presentata al VII Festival di S. Remo, 1957

JULA de PALMA

Con Orch. dir. da Lelio Luttazzi



2:45 F71018





3:20 F 71018

Inciso in Italia (45-41512)

II Prem.

Con da L

Con da L

Con da L (MY VENICE) (Peragallo) Il Premio - Liberi Autori - S. Remo 1957

S. Remo 1957

**IRGILI

**Chestra dir.
**Dino Olivieri
**Not FOR ** Con Orchestra dir. da Dino Olivieri



2:50 F 71020



Inciso in Italia (45-41515)



3:20 F 71020



Inciso in Italia (45-41516)



Produced by Roy Dea



DON'T TREAT ME LIKE
A STRANGER
(Dave Loggins)
RANDY GURLEY

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. ® 1979 RCA RECORDS

MONO JH-11611 (PB-11611) PA-11611-C NOT FOR SALE

Leeds Music Corp./ Patchwork Music, ASCAP 3:00

Intro: 03 End: Fade



Produced by Roy Dea



DON'T TREAT ME LIKE
A STRANGER
(Dave Loggins)

RANDY GURLEY

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1979 RCA RECORDS

STEREO JH-11611 (PB-11611) PB-11611-A NOT FOR SALE Leeds Music Corp./ Patchwork Music,

ASCAP 3:00 Intro: 03

End: Fade





WALTER EGAN



STEREO

BSR-52249 (MC14450R)

From the Backstreet LP. BSR-5400. "Wild



PROMOTION COPY NOT FOR SALE

April Music. Inc./Seldak Music Corp./ Sweii Sounds Music/Melody **Deluxe Music** (ASCAP) (3:10)



@1983 Capitol Records, Inc.

NOT FOR

(fruithe "BL LUC ST-1.

A VIOLATION OF P Third Story Music, Inc./ Poorhouse Pub. Co .-BMI

aced aced all ee 3.S.P. ord duction npany

NIELSEN/PEARSON HASTY HEART

(M. Pearson-R. Nielsen)

Charle MARCA REG.

CHECKMATE





CK 3063 Time 2:26 Producers: J. Hunter & R. Le Blanc

SIDE A Sound Corp. Music ASCAP

HAVEN'T YOU HEARD
(Kelly Blanscet)
KELLY BLANSCET

Main St. Nashville, Tenn. 3

CHECKMATE





CK 3063 Time 2:30 Producers: J. Hunter & R. Le Blanc

SIDE B Sound Corp Music ASCAP

HE'S SOMETHING SPECIAL
(Kelly Blanscet)
KELLY BLANSCET

Main St., Nashville, Tenn. 37



SIDE A Sound Corp Music ASCAP P

SM 1128 Time 2:05 Producers: J. Hunter, R. Le Blanc & P. Carroll

IN A LIFETIME

(Terry Walthall)

ALAN BARRETT

Recards, 907 Main St., Nashville, Tenn.

SIDE B Sound Corp Music ASCAP (P)

SM 1128 Time 2:01 Producers: J. Hunter, R. Le Blanc & P. Carroll

FRIENDLY SKIES
(Randy Collier)
ALAN BARRETT

SIDE A Sound Corp Music ASCAP **(P)**



CH 5092 Producer: J. Whiting

Dist. By Caprice Records, 90 I'VE GOT LOVIN' IN MY SOUL CARL ALBER

SIDE B Sound Corp Music ASCAP P



CH 5092 Time 2:21 Producers J. Whiting

CARL ALBER

Caprice Records, 907 Main St., Nashinila KILLING TIME IS KILLING ME (Joe H. Hunter & Roger J. Le Blanc)

SIDE A Sound Off Music BMI

P



CH 5051 Time 2:45 Producers: J. Hunter, R. Le Blanc & P. Carroll

COME AND LOVE THE WANT
YOU OUT OF ME
(Bobby Fender)
SHAWN MARIE
Records, 907 Main St., Nashville, Tenn.

Sound Off Music BMI





CH 5051 Time 2:29 **Producers:** J. Hunter, R. Le Blanc & P. Carroll

I'M KILLIN' THE FEELIN' (That He Has For Me)
(Bobby Fender) Ceofice Records, 907 Main St., Nashville, Tenn

RR/Ox

SIDE A Sound Corp Music ASCAP



CH 5065 Time 2:28 Producers: J. Hunter & R. Le Blanc

LOVE'S SO HARD ON THE HEART

(Joe Blank)

JOE BLANK

JOE BLANK
Nashyille
Nashyille



SIDE B Sound Corp Music ASCAP



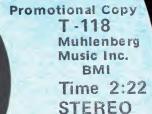
CH 5065 Time 2:31 Producers: J. Hunter & R. Le Blanc

St., Nashville, Tenn. 3720.5 I DON'T FEEL THE SAME NO MORE Caprice Records, 907 May JOE BLANK

Records Inc.

Executive Producer Clyde Brown, Jr. Produced by Jake Hottell at MACH 1

P True Records inc. 1978





LOVE IS RUNNING OUT

OF MY EYES

(Enoch Rich)

DAVE RICH

OF World Wide Music Inc. - Nashville Tenn.

Records Inc.

Executive Producer Clyde Brown, Jr. Produced by Jake Hottell at MACH 1

® True Records Inc. 1978



Promotional Copy T-118 Muhlenberg Music Inc. BMI Time 3:18

STEREO

WHEN I NEED LOVE

(Enoch Rich)

DAVE RICH

OF World Wide Music Inc.— Washville Tenn.







2072 45 RPM SIDE A



SPEAK A LITTLE SPANISH

IT'S THE SKME

The Sandpiper Chorus And Orchestra Directed By Jim Timmens

COPYRIGHT A A RECORDS 1966





PROMOTION COPY NOT FOR SALE

Owens **Publications** (BMI) Time: 3:07



MONO

14317 Intl. # 2066 673

ME A SAD SONG (Wynn Stewart)

Produced by L.D. Allen 1975 PUMA RECORDS



PROMOTION COPY NOT FOR SALE

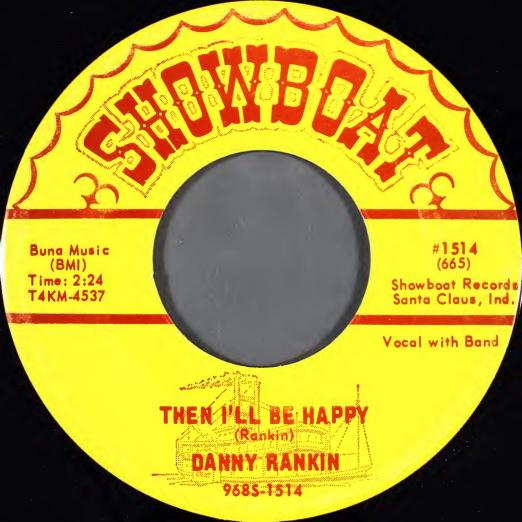
Owens **Publications** (BMI)

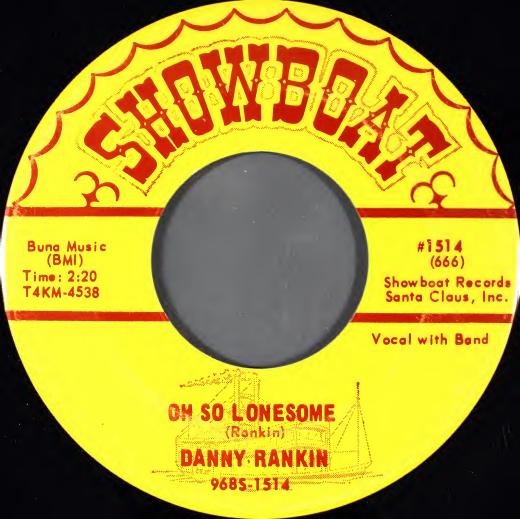
Time: 3:07



STEREO PD 14317

(76 N 1702-S) Intl. # 2066 673





45 RPM

5-9059 (ZSP 32083)

Newlon -

UNITER Y de SIMONE ng Morris Spector on Drums

FIFTH WARKS, HADE IN U.S.B.

45 RPM

5-9059 (ZSP 32084)

LITTLE IMINOS TRANSPORTED LA LINDEMAN-Stutz-TONY de SIMONE at the Organ

NU-SOUND

A Division of Nashville Music Productions

Time 2:52
Hallnote
BMI
Produced by:
Tommy Floyd

81N 460 SIDE A 45 RPM STEREO

"WHISKEY CASTLES"

DOYLE BRADY

Dist. by Nu-Sound Records 40001, Nashville, Tennessee

NU-SOUND

RECORDS

A Division of Nashville Music Productions

Time 2:59 Hallnote BMI Produced by: Tommy Floyd

81 N 460 SIDE B 45 RPM **STEREO**

"IT FEELS BETTER NOW" (Tom T. Hall)

DOYLE BRADY

Dist. by Nu-Sound

Records 40001, Nashville, Tennessee

F2039

Vocal with Instrumental Accompaniment (45-9842)

HAVE I WAITED TOO LONG
(Pierce-Baggest-Nettles) CARTOL RECORDS, INC. FARON YOUNG



F2039

Vocal with Instrumental Accompaniment (45-9843)

TATTLE TALE TEARS
(Faron Young-Owen Perry)
FARON YOUNG

TERRAIN

200 AMERICAN MUSIC 7429

T-225 2:20

TILL THE LAST LEAF SHALL FALL (S. James - J. Rhodes)

AMBASSADOR TRIO

OSCEOLA, ARK.



200 GOSPEL QUARTET MUSIC 7430

T-226 2:40

INSIDE THE GATE
(J. D. Summer)

AMBASSADOR TRIO
OSCEOLA, ARK.

JOCKEY RECORD

SPECIAL DISC



45 R.P.M.

Robbins Music ASCAP 1:56

NOT FOR SALE

K 13140 (62-XY-84)

A HOME IN THE MEADOW (Dolan-Cahn) From the MGM and Cinerama Presentation of "HOW THE WEST WAS WON" DEBBIE REYNOLDS Cond. by Robert Ambruster Cond. by Robert Ambruster WEIRO-GOLDWYN-MAYER INC.—MADE IN 19.5.P. A HOME IN THE MEADOW

M-G-M SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Robbins Music **ASCAP** 1:43



NOT FOR SALE

K 13140 (62-XY-86)

RAISE A RUCKUS
(Adapt. by Mercer-Dolan)

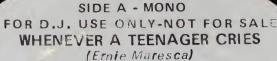
From the MGM and Cinerama Presentation of "HOW THE WEST WAS WON"

DEBBIE REYNOLDS
Cond. by Robert E. Dolan

Olvision OF METRO-GOLDWYN-MAYER INC.







NORTH AMERICAN

N-2024 N-M-1018-A Produced by: Steve & Bill Jerome Published by:

Laurie Music B.M.I.

Time: 2:46



MUSIC INDUSTRIES

REPARATA

Arranger: John Abbott



SIDE A - STEREO
FOR D.J. USE ONLY-NOT FOR SALE
WHENEVER A TEENAGER CRIES
(Ernie Maresca)
NORTH AMERICAN

Secretary Hilly

N-2024 N-S-1018-A

Produced by: Steve & Bill Jerome

Published by: Laurie Music B.M.I,

Time: 2:46



REPARATA

Arranger: John Abbott



1974

MCA RECORDS

BACK DOOR OF HEAVEN

(Glenn Ballantyne)





PROMOTION COPY **NOT FOR SALE**

> The Times Square Music Publ. Co. (BMI) (2:56) (Intro: :15)

AMY WOOLEY

PRODUCED BY RON CHANCEY

ARRANGED BY BERGEN WHITE

© 1982

MCA RECORDS, INC.

MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL CITY CALIF 9888

MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL PLA





JIMMIE DAVIS With THE ANITA KERR SINGERS

ED 589

With Instrumental Accompaniment

91184 (Side 1)

- 1. SOMEONE TO CARE (Jimmie Davis)
- 2. I WON'T HAVE TO CROSS JORDAN ALONE

(Chas. E. Ducham-Thomas Ramsey)

TENDED PLATER S

JIMMIE DAVIS
With
THE ANITA KERR
SINGERS

ED 589 (\$ 530) &

1. With Organ And Rhythm Accompaniment

2. With Instrumental Accompaniment

7 45.26

91184 (Side 2)

- 1. WHEN I PRAYED LAST NIGHT (Jimmie Davis)
 - 2. WHEN THEY RING THOSE GOLDEN BELLS

BRANDX

(THAT OTHER LABEL)

Hitkit Music-**BMI** Produced by: Dan Beck & John Autry For Southern Slope **Productions**



BX-1(BX-1-A) Time 2:26 MONO

"MR. PRESIDENT IN NASHVILLE" (John Autry & Dan Beck)

J. ANTHONEY SCOTT

"The Last of the Great American Whistlers"



Box 1262, Nashville, Tenn.

(THAT OTHER LABEL)

Music Craftshop **ASCAP** Arranged and Produced by: Willie Fong Young for Southern Slope **Productions**



BX-1(BX-1-B) Time 4:21 MONO

"SHENANDOAH" (Willie Fong Young) J. ANTHONEY SCOTT

"The Last of the Great American Whistlers"



Box 1262, Nashville, Tenn.



MY HEART WON'T LET ME LOVE YOU -M. Routh-

MARCIA ROUTH

Assistant Producer: Charles Cochran Produced by Allen Reynolds for Rivertown Productions



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50521 ZSS 163907

@ 1978 CBS Inc. Intro.:08 2:53 Publisher: Jack & Bill Music Co. (ASCAP)

MY HEART WON'T LET ME LOVE YOU

-M. Routh-

MARCIA ROUTH

Assistant Producer: Charles Cochran Produced by Allen Reynolds for Rivertown Productions

O'EPIC," MARCA REG



DEMONSTRATION NOT FOR SALE

8-50408 ZSP 162796

© 1977 CBS Inc. Intro. :18

3:16

Publisher: House of Gold Music, Inc. (BMI)

LOVE IS ON THE AIR -J. Slate - L. Henley - J. Hurt-

LARRY HENLEY

Produced by Johnny Slate and Larry Henley for Windchime Productions

BUFFELD W WARCA REU



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50408 ZSS 162797

@ 1977 CBS Inc. Intro.:18 3:16 Publisher: House of Gold Music, Inc. (BMI)

LOVE IS ON THE AIR -J. Slate - L. Henley - J. Hurt-

LARRY HENLEY

Produced by Johnny Slate and Larry Henley for Windchime Productions

B''EPIC," MARCA REG.



Acuff & Rose (BMI) (SL-1454)

PROMOTIONAL COPY



Time 2:40

NOT FOR SALE

DID I SAY SOMETHING WRONG

(No.en G. Brown)

OIVISION OF TONY DOUGLAS

SHREVEPORT THE SHRIMPERS Produced by Don Logan

JEWEL



Su-Ma (BMI)

(SL-1455)

PROMOTIONAL COPY

STEREO 1203

Time 1:50

NOT FOR SALE

IN THE TIME IT TAKES TO LEAVE (Alan Fowler - Tony Douglas)

OIVISION OF JEWEL RECORDS

THE SHRIMPERS

- SHREVEPORT.

Newkeys Music, Inc. (BMI) Produced by Jimmy Key and Jack Key

RR-5067

711-2185-5 Time: 2:50

P1974 Rice

Jack Key

Records, III.

STEREO

VOCAL

(Dave Dudley)

Dave Dudley

SINGLETON CORPORATION. NASHINGS

SINGLETON CORPORATION.

Newkeys Music, Inc. (BMI) Produced by Jimmy Key and Jack Key

RR-5067

711-2187-5 Time: 2:32

(P) 1974 Rice Records, Inc.

STENEO

"BLUE BEDROOM EYES"

(Dave Dudley)

Dave Dudley

SAR BY STANCE TON CORPORATION

ASSERT RECORDING & TRANSCRIBITION TO MAJANUTAL TO MAJANUT ALWAYS A SMACH HIT 2:39 BMI Instrumental (Volunteer Music)

> GOODBYE WALTZ (Crowe-Gordy)

JOHN GORDY

45-1098 A



MA
(He's Making Eyes At Me)
(Clare-Conrad)

JOHN GORDY

45-1098 B



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0168 (F4PW₅5852)



45 RPM

LOVE AND MARRIAGE

(from the Producer's Showcase Production "Our Town") (Sammy Cahn–James Van Heusen)

HELEN GRAYCO

with The Jud Conlan Singers and Instrumental Accompaniment



A PRODUCT OF RADIO CORPORATION OF AMERICA

4X-0168 (F4PW-5853)



45 RPM

WHEN YOU'RE IN LOVE YOU BELIEVE

(Richard Adler-Jerry Ross)

HELEN GRAYCO

with The Jud Contan Singers and Instrumental Accompaniment



5691-X45 (3789)

Vocal by Tiny Hill

HOW'M I DOIN'
(Fowler-Redman)

TINY HILL
and His Orchestra

CORPORATION CHICAGO

LLINOIS



5691-X45 (3420)

Vocal by Tiny Hill & The Hillsiders

TINY HILL

and His Orchestra

CORPORATION CHICAGO











Acuff-Rose BMI- 3:28 P) 1975 Misty Records

Record No. 45-MS-7510 **STEREO**

IF YOU SEE HER (Mickey Newbury) JOHN DONAHO

V.W. LOOP ATO CAM ANTONIO, Ext. DIST. DL NISTY JUKEBOX 3222



Pamper Music BMI-2:42 P 1975 Misty Records

Record No. 45-MS-7510 **STEREO**

DIST. OL WIKEBOX 3222

Y FOURTH HOUR (Ray Price) **JOHN DONAHO**

V.W. LOOP



PROMOTION COPY NOT FOR SALE

Bourne Music ASCAP 2:16





11245 (45-15430)

OUT OF TEARS

(Dick Ahlert & Arthur Kent)

KAREN McKENZIE

Produced by: Paul Cohen Arranged by: Cliff Parman



PROMOTION COPY NOT FOR SALE

Acuff-Rose Publications, BMI 2:30



11245 (45 - 15432)

NO NOT TONIGHT

(Melvin Endsley)

Produced by: Paul Cohen Arranged by: Cliff Parman



ZAF704A

(933) Dunbar Mus., Inc. (BMI)

Time: 3:36 Produced by: Manuel Alejandro



45 RPM Compatible Stereo

P & O 1976 from the Zafiro LP "Hablame Del Mar, Marinero"



ZAF704B (939)

Dunbar Mus., Inc. (BMI)

Time: 3:03 Produced by: Manuel Alejandro

NATIONALLY OF ESPERARE A MAÑANA
(M. Alejandro-A. Magdalena)
MARISOL

COCO RECORDS, INC., 250, INC.,

RPM Compatible Stereo

P & @ 1976 from the Zafiro LP "Hablame Del Mar, Marinero"



ZAF708A (964)Celta Mus. (ASCAP) Time: 3:06 Produced by: Juan Carlos Calderon

SECRETARIA
(Juan Carlos Calderon)

MOCEDADES

COCO RECORDS. INC., 254 M. 545...

45 RPM Compatible Stereo P & C 1977 from the Zafiro LP "El Color de Tu Mirada"



ZAF708B

(960)Celta Mus.

(ASCAP) Time: 4:08

Produced by: Juan Carlos Calderon

45 RPM Compatible Stereo

P & O 1977 from the Zafiro LP "El Color de Tu Mirada"

NATIONALLY ELL **EL COLOR DE TU**

(Juan Carlos Calderon)

MOCEDADES

RECORDS, INC., 254 W.54

BG-800 STEREO Ranchera 2:29

CARTA DE SIETE OJAS
(Arr: W.Gonzales)
WALLY GONZALES

B-5189

4 = 5

BG-800 STEREO Ranchera 2:35

VESTIDO MOJADO WALLY GONZALES

B-5190

RECORDS I

LIC. POR DISCOS COLUMBIA

9088-A

TRIO LOS PANCHOS

(Gil-Navarro-Albino)

(COL-1901-4)

MIAMI RECORDS - MIAMI, FLORIDA.

RECORDS

LIC. POR DISCOS COLUMBIA

9088-B

CULPABLE
(S. Seracini-D'Aquisto)

TRIO LOS PANCHOS
(Gil-Navarro-Albino)

(COL-1901-3)

MIAMI RECORDS - MIAMI, FLORIDA



45-RPM
Del OLP-8485

© 1980
Discolando Records
& Tapes Corp.

3966 CARA A

CUANDO SE PIERDE UN AMOR

(Pedro Reyna)

NESTOR DANIEL

COMPATIBLE STEREO

45-RPM
Del OLP-8485

@-1980
Discolando Records
& Tapes

3966 CARA B

YO QUIERO SER TU AMANTE

(Rosendo montiel)

NESTOR DANIEL

trim records

TEREO T-5109-A

Arr. by John Bell Produced by Martyn Ford

PUB: 1973 Time: 2:32

JUANITA CHIQUITA

(J. Rowles P. Reid

trim

STEREO

T-5109-B

Produced & Arranged by Martyn Ford



Train Publishing Plan Ltd. Time: 3:09

CAN'T YOU FEEL IT

(Rowles - Kipner - Stevens)

JOHN ROWLES



P1974 Phonogram Inc.

Jerry Lee Lewis Music (BMI)

From MERCURY'S Album 1-40 COUNTRY SRM-1-710

> ARRANGED BY CAM MULLINS

73618 2-50241 Time: 3:15 PRODUCED BY STAN KESLER

JERRY LEE LEWIS ORROW TAKING (B. E. Taylor)

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

P1974 Phonogram Inc.

Window Music Publishing Company Inc. (BMI)

From MERCURY'S Album I-40 COUNTRY SRM-1-710

2-50257 Time: 2:30 PRODUCED BY STAN KESLER

JERRY LEE LEWIS HE CAN'T FILL MY SHOES

(L. Kingston - F. Dycus) ARRANGED BY CAM MULLINS

ONCE A DAY

(Bill Anderson)



COPY

NO

Moss Rose Inc. (BMI) 229

Time 3:21 (5057)

NOT FOR SALE

LUCILLE STARR

Arr. by Herb Alpert & Billy Strange Produced by Herb Alpert

HERE COME MORE ROSES

(Frank Fuller - Harlan Howard)



PROMOTIONAL COPY



Bramble Music Inc. (BMI)

229

Time 3:11 (5058)

NOT FOR SALE

LUCILLE STARR

Arr. by Billy Strange & George Tipton Produced by Herb Alpert



REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENS.

Gallatin Music Corp. BMI

45-15446 MW-9050

SYMPHONY TO ANNE

(Chick Thompson)

MARC FREDERICKS
and His Orchestra

"Ultra High Fidelity"
1-56



REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENSS.

Gallotin Music Corp. BMI

45-15446 MW-9051

MYSTIC MIDNIGHT

(Chick Thompson)

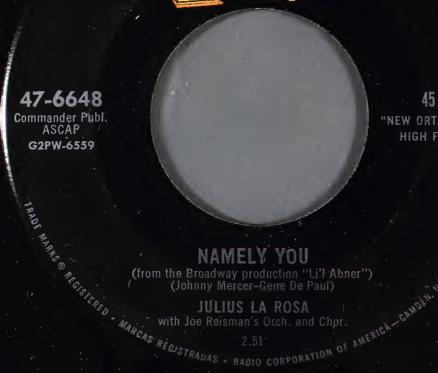
MARC FREDERICKS

and His Orchestra
"Ultra High Fidelity"

1-56

ICTOR RCA

47-6648 Commander Publ. **ASCAP** G2PW-6559



45 RPM "NEW ORTHOPHONIC" HIGH FIDELITY

ICTOR

47-6648 Robbins Music Corp.
ASCAP G2PW-6560



45 RPM "NEW ORTHOPHONIC" HIGH FIDELITY

THE OPPOSITE SEX

(from the MGM film "The Opposite Sex") (Sammy Cahn-Nicolos Brodszky)

JULIUS LA ROSA

WARCAS REGISTRADAS . TROMINGORPORATION OF AMERICAN

WELORERS PAOQUE AORLID

331/3RPM

EXPLORING ECUADOR COPPE



45 RPM

Frank Music Corp. ASCAP Time: 2:45

RECORDS

60-RR-15 **ZTSP 64339**

SUMMERTIME LOVE
(From The Broadway Production
"GREENWILLOW") Loesser (From The Broadway Production
"GREENWILLOW") Loesser

EDDIE FISHER

Orchestra Conducted by
Richard Wess
Richard Wess

Richard Wess
TELEFILM

RECORDS

NC. DISTRIBUTED BY UNITED TELEFILM

RECORDS



45 RPM

Mayfair Music ASCAP Time: 1:50

RECORDS

E - 2 60-RR-16 ZTSP 64340

AFTER YOU'VE GONE

Cramer - Layton

EDDIE FISHER

Orchestra Conducted by
Richard Wess

NC. DISTRIBUTED BY UNITED TELEFILM RECORDS INC.



6377-X45 (7325)

(I Was) SUE THOMPSON CHICAGO LELINOIS

6377-X45

Vocal by

MERCUAT RECORD CORPORATION I'LL HATE MYSELF IN THE MORNING CHICAGO ILLIMOIS ILS

SUE THOMPSON.



Blue Echo Music (ASCAP) Time 3:35

(P) 1973

STEREO DOA-17456

Million .

MB 27225-S Produced by Jim Foglesong

Arranged & Conducted by Bergen White

A SONG FOR EVERYONE
(Ray Griff)

RAY GRIFF

OF FAMOUS MUSIC CORPORATION, NEW TORK, NEW



Blue Echo Music (ASCAP) Time 2:59

(P) 1973



STEREO DOA-17456

MB 27291-S Produced by Ray Griff

ANOTHER SAD AFFAIR

(Ray Griff)

RAY GRIFF

RAY GRATION, NEW ORT.

OF FAMOUS MUSIC CORPORATION, NEW TORK.





Publisher Black Lean er Music, Inc. (BMI) (45-01662-5)



B-4360

Time: 4:06

Pindaced by Richard Podolor

"DANCE TO MY SONG" (From the LP "My Sportin Life") (J. Kay)

MCA RECORDS

I'VE TAKEN

(Jeanne Pruett-Walter Haynes)



MCA-40605 (MC4847)



PROMOTION COPY **NOT FOR SALE**

Jeanne Pruett Music, Inc./Weeping Willow Music (BMI) (2:36)



JEANNE PRUETT

PRODUCED BY WALTER HAYNES

© 1976

MCA RECORDS, INC.

MED. SY MCA RECORDS, INC., 100 UNIVERSAL PLAZA. UNIVERSAL CITY.

MCA RECORDS

YOU DON'T NEED TO MOVE A MOUNTAIN

(Jim Rushing-Wayland Holyfield)





PROMOTION COPY **NOT FOR SALE**

Jack Music, Inc. (BMI) (2:46)

JEANNE PRUETT

PRODUCED BY WALTER HAYNES

P 1974

MCA RECORDS, INC.

MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CHY, CALIF, 360°

MCA RECORDS

HOPEFULLY (I'll Be Out Of My Mind)

(Jeanne Pruett)

STEREO MCA-40207 (MC2552)



PROMOTION COPY NOT FOR SALE

Jeanne Pruett Music, Inc. (BMI) (2:58)

JEANNE PRUETT PRODUCED BY WALTER HAYNES P 1974 MCA RECORDS, INC. MCA RECORDS, INC. MCA RECORDS, INC. WALTER HAYNES PLAZA. UNIVERSAL PLA



Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson



MONO JH-10967

MONO

Music

ASCAP

2:30

Intro: 12 End: Fade

BORN BELIEVER (Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



Vocal
Accompaniment
by The
Jordanaires
Produced by
Bob Ferguson





STEREO JH-10967

STEREO

Music Publishing Inc. ASCAP

2:30

Intro: 12 End: Fade

BORN BELIEVER (Gary Harju)

JIM ED BROWN/HELEN CORNELIUS

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1977 RCA RECORDS



Arr. and cond. by Glenn Osser

Produced by **Bob Thiele**



STEREO BSB0-0269 BSB0-0269-A

Tebo Music, Ltd., ASCAP

3:03

GATSBY'S

(from "The 20's Score Again" album)

(B. Thiele-G. D. Weiss)

BOB THIELE & HIS

NEW HAPPY TIMES ORCH.

® 1974 Bob Thiele Music, Ltd.

Manufactured and Distributed by RCA Records.



Arr. and cond. by Glenn Osser

Produced by Bob Thiele



STEREO BSB0-0269BSB0-0269-B

Irving Berlin Music Corp., ASCAP

3:11

(from "The 20's Score Again" album)
(lrying Berlin)

NEW HAPPY TIMES ORCH

Manufactured and Distributed by RCA Record



MONO 45 RPM **DEMONSTRATION NOT FOR SALE**

8-50285

Intro.:14



LAY DOWN

-R. Scaife - D. Hogan-CHARLY McCLAIN
Produced by Larry Rogers



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

8-50285 ZSS 161759

® 1976 CBS Inc. Intro.:14

2:58

Publisher:

Partner Music

LAY DOWN -R. Scaife - D. Hogan-

CHARLY McCLAIN

Produced by Larry Rogers

MCA RECORDS

IN' MUSIC

MCA-40684 (MC5781)

THE THE CORDS INC MED BY MCA RECORDS. INC., 100 UNIVERSAL PLAZA, UNIVERSAL

MEA RECORDS

ARECORDS INC MED BY MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CITY CALIFORNS

MCA RECORDS

THEY'RE WRITIN' HER NAME (On The Wall)

(Glenn Johnson)

STEREO MCA-40138 (MC1693)



PROMOTION COPY **NOT FOR SALE**

Sure-Fire Music Company, Inc. (BMI) (2:16)

JOHNNY WRIGHT

PRODUCED BY WALTER HAYNES

PRODUCED BY WALTER HAYNES

MCA RECORDS, INC.

MCA RECORDS, INC.

MCA RECORDS, INC., 100 UNIVERSAL PLAZA, UNIVERSAL CHY, CHILLE SEE

MCA RECORDS

ODE TO A COUNTRY BAR

(Bobby Bond)

STEREO MCA-40138 (MC1695)



PROMOTION COPY NOT FOR SALE

Acuff-Rose Publ., Inc. (BMI) (2:38)

JOHNNY WRIGHT

PRODUCED BY WALTER HAYNES

PRODUCED BY WALTER HAYNES

P 1973

MCA RECORDS, INC.

MCA RECORDS, INC.

MCA RECORDS, INC.

MCA RECORDS, INC., 100 UNIVERSAL PLAZA. UNIVERSAL CITY CHUR'S GOS

MCA RECORDS THE LOVE SONG (That'll Shake The World)

(Kenny Nolan)





PROMOTION COPY **NOT FOR SALE**

Kenny Nolan Publ. Co. (ASCAP) (3:51) (Intro: :14)

KENNY NOLAN

PRODUCED BY KENNY NOLAN AND JAY SENTER
IN ASSOCIATION WITH FREDDIE PERREN
From the MCA LP, MCA-5332, "Head To Toe"

ORDER MCA RECORDS, INC.

MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL

ORDER MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL

ORDER MCA RECORDS, INC. 100 UNIVERSAL PLAZA UNIVERSAL



MONO 45 RPM

Produced by A Jack and Misty Production DEMONSTRATION NOT FOR SALE

8-50082 ZSP 160006

ZSP 1600061975 CBS Inc. Intro. :05

3:08

Publisher: Birdwalk Music Pub. Co., Inc.(BMI)

"THE HOUSE" (THAT USED TO BE A HOME)

-J. Blanchard - M. Morgan-

JACK BLANCHARD & MISTY MORGAN

BUFFIC IN WARCA REG







STEREO 45 RPM

Produced by A Jack and Misty Production



DEMONSTRATION NOT FOR SALE

8-50082 ZSS 160007

1975 CBS Inc. Intro.:05 3:08

Publisher: Birdwalk Music Pub. Co., Inc.(BMI)

"THE HOUSE" (THAT USED TO BE A HOME)

-J. Blanchard - M. Morgan-

JACK BLANCHARD & MISTY MORGAN

B''EPIC," MARCA REG.



From Nashville, Tennessee.
"The Musical Heart
of America

NOT FOR SALE

634-45-8901 Tarheel-BMI Time 2:26 Produced by Al Gore & Jack Linneman

D J SAMPLE

45 RPM-869 KENNY ROBERTS

(VOCP" # 190

125

ARTIFICIAL FLOWERS

(Warren Robb)



From Nashville, Tennessee
"The Musical Heart
of America"

NOT FOR SALE

634-45-8908 Tronic-BMI Time 2:11 Produced by Al Gore & Jack Linneman



45 RPM-869 KENNY ROBERTS (Vocal)



GONNA WHISTLE ME A TUNE

(Leon Grissom)

4-21368-s (ZSP35136)

Columbia and Columbia House Chester Shirth

CARL SMITH Registrodes Registrodes Registrodes

IMB

45 RDM

4-21368-s (ZSP35137)

WORKS OF THE LORD

TOOL Mark's Reg. U.S. Par. Off. Marcas Registrates.



peter pan

records

NON-BREAKABLE (With Normal Use)

RUDOLPH THE RED NOSED REINDEER

(JOHNNY MARKS)

Sung by DICK EDWARDS With the Peter Pan Chorus and Orchestra

Directed by Vicky Kasen

L-31 A

SYNTHETIC PLASTICS CO., NEW ARK! N. J. ...



records peter pan

NON-BREAKABLE (With Normal Use)

THE FIRST NOEL HARK! THE HERALD ANGELS SING

Sung by THE CAROLEERS

Directed by Vicky Kasen

L-31 B

STATHETIC PLASTICS CO., NEW ARK. THE CAROLEERS

Page 1

MADE IN

TRADE MARK REG.

45 R.P.M.

EP159

EXTENDED PLAY

#EP159A)

"POP" CONCERT TIME

DONKEY SERENADE EL RELICARIO

ROYALE CONCERT ORCH.

- Chare

MADE IN

TRADE MARK REG.

45 R.P.M.

EP 159

EXTENDED PLAY

(E\$159B)

"POP" CONCERT TIME

FIDDLE FADDLE EL CROCLO

ROYALE CONCERT ORCH.







71050X45

YW14814 Shag Publishers (BMI) 2:32

Instrumental Rel. Jan. 24, 1957

TRICKY

(Gus Jinkins)

RALPH MARTERIE

And His Orchestra

RECORD CORPORATION.



71050X45 YW14301

Judy Music (ASCÁP) 2:15

Instrumental Rel. Jan. 24, 1957

TRAVEL AT YOUR OWN RISK (Matt Alagna) (Matt Alagna) RALPH MARTERIE And His Orchestra CORPORATION.

THEME FROM ''MURDER ON THE ORIENT EXPRESS''

(Richard Rodney Bennett)

STEREO

Famous Music Corporation ASCAP

4026 (\$45-\timex49115)

2:08

Royal Opera House Orchestra. Covent Garden Conducted by Marcus Dods Produced by Christopher Bishop

Recorded in England

A COMMITTEE STATE

P 1974 Capitol Records, Inc.

"MURDER ON THE ORIENT EXPRESS"

(Richard Balany Bennett)

STEREO

4026 (\$45-\text{X49116})

Royal Opera House Orchestra. Covent Garden Conducted by Marcus Dods Famous Music Corporation ASCAP

2:34

Produced by Christopher Bishop

Recorded in England

P 1975 Capitol Records, Inc.





(45-8304) SIDE 4

ROSES FROM THE SOUTH
(Johann Strauss)
Park2

CLEMENS KRAUSS

VIENNA PHILHARMONIC
ORCHESTRA

PERVED . UNAUTHORIZED PUBLIC PERFORMANCE

WECOMOED BY CAPITOL MECONOS INC.



6F-87019 Album KDM-8065



THOUSAND AND ONE NIGHTS

ERICH KLEIBER

conducting the BERLIN PHILHARMONIC

ORCHESTRA





4-42995 JZSP 76843 Pub: Gower Music, Inc. (BMI)

(From the Columbia Motion Picture ' Lawrence of Arabia') •M. Jarre

Prod. by Ernie Altschuler USA MARCAS REG. PRINTED IN USA







4-42995 JZSP 76844 Pub: Famous Music Corp. (ASCAP)

2:06

SEVEN DAYS IN MAY

(Inspired by the Paramount Picture "Seven Days In May") -R. Stratford *COLUMBIA* MARCAS REG PRINTED IN USA

IVI E C

RECORDS

TA: 131 hypaul Music (SESAC) 2012

RICEARD'S FLUEGEL KNIGHTS

WANISKIRT WALTZ

Arr. & Could Hall to block Produby Both Thompson

A CORP

NEW

VOR

Gazelle Records 19

Produced By: Fred Kelly For Low Key Productions, Inc. DJ COPY

RAND.

IRDA 280-A Intro :08 FREBAR Music

BMI

1976 Gazelle Records

LONELY EYES (Fred Kelly) RANDY BARLOW



SHANE SUTTON

"I'VE GOT YOUR NUMBER"

POLYDOR NASHVILLE

3:03

FROM THE ALBUM SHANE SUTTON





THE BELOVED "SWEET HARMONY" 5:12 FROM CD "CONSCIENCE" (82457)

ATLANTIC RECORDS/THE ATLANTIC GROUP

THE BELOVED
"SWEET HARMONY" 5:12
FROM CD "CONSCIENCE" (82457)
ATLANTIC RECORDS/THE ATLANTIC GROUP







Cledus "T" Judd

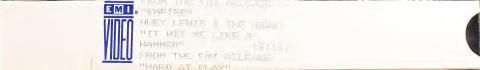
"Every Light In The House Is Blown

Razor & Tie Entertainment L.L.C.

PLEASE RETURN TAPE TO: **ARISTOMEDIA** 1620 16th Ave. South Nashville, TN 37212



"JET CITY WORKNO 10:25/



FMT RECORDS 140







OF IETENBOOM IN

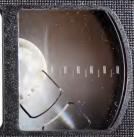
"JET CITY NOMAN" (5:28) FROM THE EMI RELEASE

HUFY LEWIS A THE NEWS

HAMMER" (41)

FROM THE EMT RELEASE "HARD AT DEAY"

EMI RECORDS USA





70 Universal City Plaza
Universal City, CA 91608

Tel 818 777 4000

Fax 818 777 6239

SASS JORDAN

"Make You A Believer" 4:16

VHS NTSC Stereo Hi-Fi Dub 07-17-92

IMPACT RECORDS







70 Universal City Plaza
Universal City, CA 91608
Tel 818 777 4000
Fax 818 777 6239

SASS JORDAN
"Make You A Believer" 4:16
VHS NTSC Stereo H-Fi Dub
07-17-92
IMPACT RECORDS



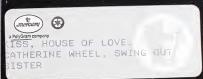
MERCURY RECORDS Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019 (212) 333-8000





-KISS
"DOMING" 3/52
-HOUSE OF LOVE
"YOU DON'T UNDERSTAND" 3:50
-CATHERINE WHEEL
I WANT TO TOUCH YOU" 4:31
-SWING OUT SISTER
"AM I THE SAME GIRL?" 4:02







```
-HELMET
A-T-L-A-N-T-I-C "UNSUNG" 3:55 C/C FROM LP "MEANTIME" (92162)
 ATCO · COTILLION · RECORDS INTERSCOPE RECORDS/
 & CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019 THE ATLANTIC GROUP
```

maxell HELMET "UNSUNG"



STEVE KOLANDER

"LISTEN TO YOUR WOMAN" RT: 3:09 * STEREO AUDIO

RIVER NORTH NASHVILLE





A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS

The state of the s





STEPHANIE DAVIS "IT'S ALL IN THE HEART"

PLEASE RETURN TAPE TO ARISTOMEDIA 1620 16th AVENUE SOUTH NASHVILLE, TN 37212







POST PERFECT

220 East 42nd Stre New York, NY 100 212-972-3400

RELATIVITY RECORDS

SHOTGUN MESSIAH "HEARTBREAK BLVD." LP — SECOND COMING 4:21 1060-A

RELACEVELL RECURUS. SHOTGUN MESSIAH "HEARTBREAK BLVD." LF-SECOND COMING 3 a 2 4 1060-0





POST PERFECT

220 East 42nd Street New York, NY 10017 212-972-3400 RELATIVITY RECORDS

SHOTGUN MESSIAH "HEARTBREAK BLVD." LP - SECOND COMING 4 : 21



A-T-L-A-N-T-I-C ATCO-COTILLION-RECORDS 8-CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

- DVEKKID "THERY FOR HUTHING" 4.03 C/C FROW LP "HOPROPSCOPE" (82283) HIVERITE REPORCE AUTHOR JOSEPH "THE HIMER "LIGE OF TOWN" 3:53 C/C POTE OF THE LANGUAGE OF TRUTH" (88361)



A HOUSE
"Endless Art"
3:04
VHS NTSC Dub
03-12-92

radioactive

70 Universal City Plaza, Universal City, CA 91608 Phone 818 777-4000 Fax 818 777-6239



EMI Records Group

Chrysalis.

FABULON "IN THA MOOD"

LF - ALL GIRLS ARE

TEGELT Y

and rearth Ame

EMI Records Group "TH THA MOOD" LP - ALL GIRLS ARE PRETTY PLEASE RETURN TO: 1290 Avenue Of The Americas New York, New York 10104



EMI Records Group

Chrysalis.

FABULON
"IN THE MOOD"
LP - ALL GIRLS ARE
PRETTY





epic records

GROOVE THEORY "Tell Me"

Album Title: Groove Theory Director: Daniela Federici RT/ 3:51

Sony Music Studios/ GT-TM-D2-S-070695E / W.O. 43481M 7/12/95



CC



Pam Tillis

"IN BETWEEN DANCES"

TRT: 3:21 * Audio: Stereo * NTSC

(CLOSED CAPTIONED)

PLEASE RETURN TAPE TO: ARISTOMEDIA

1620 16th Ave. South Nashville, TN 37212





AALIYAH "ONE IN A MILLION" 4.59 FROM CD "ONE IN A MILLION" (92715) BLACKGROUND/ATLANTIC RECORDS/ THE ATLANTIC GROUP

AALIYAH "ONE IN A MILLION" 4:59

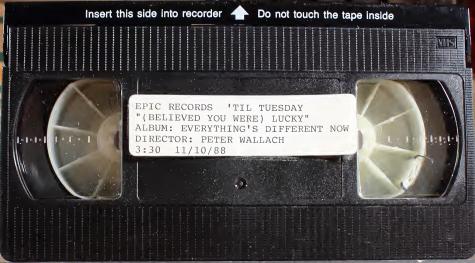
JIVE RECORDS/ NEW LINE CINEMA "5 BOROUGHS" 4:46 FROM THE MOTION PICTURE SOUNDTRACK "THE CORRUPTOR"

KRS-ONE



JIVE RECORDS/ NEW LINE CINEMA KRS-ONE "5 BOROUGHS" 4:46 FROM THE MOTION PICTURE SOUNDTRACK "THE CORRUPTOR"







Toy-Box
"Best Friend"
Director: Golden Child
Duration 3:42
1999, Edel America Records



Angelit (formerly Girls of Angeli) ECORDS Gárkit (Escape)



A·T·L·A·N·T·I·C R E C O R D S

Angelit (formerly Girls of Angeli) Gárkit (Escape) TRT: 3:20





Dar Williams "As Cool As I Am"

TRT: 3:38 * HiFi STEREO

Razor & Tie Entertainment L.L.C.

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1620 16th Ave. South Nashville, TN 37212



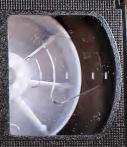




REBA McENTIRE "STARTING OVER AGAIN"

TRT: 4:14 • HiFi STEREO

PLEASE RETURN TAPE TO: M C A RECORDS ARISTOMEDIA 1620 16th Ave. South Nashville, TN 37212



REBA MCENTIRE "STARTING OVER AGAIN" M.C.A. RECORDS · ARISTOMEDIA

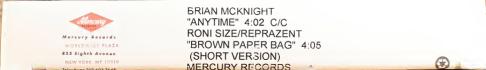


A-T-L-A-N-T-I-C RECORDS

THE LEMONHEADS
"IF I COULD TALK I'D TELL YOU" 2:51
FROM CD "CAR BUTTON CLOTH" (92726)
TAG RECORDINGS/
THE ATLANTIC GROUP
10.9.96

THE LEMONHEADS "IF I COULD TALK I'D TELL YOU"













BRIAN MCKNIGHT
"ANYTIME" C/C
RONI SIZE/REPRAZENT
"BROWN PAPER BAG"
(SHORT VERSION)







CODE 3 "Humpin' Bumpin'" TRT 3:56

OUTBURST RECORDS 5/20/96



that a no obliga: i, it is, indicolar executed a property for our labellar freque line to it. [VIII.4]





CODE 3 "Humpin' Bumpin'" TRT 3:56

POST A HUNT-JAFFE COMPANY 2625 West Olive Ave. Burbank, CA 91605

(818) 841-6750

OUTBURST RECORDS 5/20/96





GIN BLOSSOMS "Follow You Down" 3:45 (CC) DISHWALLA "Counting Blue Cars" 4:23 JOSH CLAYTON-FELT "Window" 4:11

ASM RECORDS 1/24/96





A&M RECORDS







3 VIDEO COMP See Log For Listings

PRODUCERS POST

A HUNT-JAFFE COMPANY 2625 West Olive Ave. Burbank, CA 91505 (818) 841-6750

A&M RECORDS 1/24/96





2625 West Olive Ave. Burbank, CA 91505 (818) 841-6750

DAVID HOLMES "DON'T DIE JUST YET"

TRT 3:59

VHS NTSC 1500 Records 01/07/98





A HUNT-JAFFE COMPANY

2625 West Olive Ave Burbank, CA 91505 (818) 841-6750 DAVID HOLMES

"DON'T DIE JUST YET"

1500 Records







PRODUCERS POST

A HUNT-JAFFE COMPANY 2625 West Olive Ave. Burbank, CA 91505 (818) 841-6750

DAVID HOLMES "BON'T DIE JUST YET"

VHS NTSC





URBANATOR FEATURING MUCKHEAD "CHAMELEON" TRT: 4:35 (C) HIP BOP RECORDS

1600 BROADWAY SUITE 1003-C, NEW YORK, NY 10019 (212) 974-7477



- Mile!



WAR VIDEO ENTERPRISES, INC.

URBANATOR
FEATURING
MUCKHEAD
"CHAMELEON"
TRT: 4:35
(C) HIP BOP RECORDS

1600 BROADWAY SUITE 1003-C, NEW YORK, NY 10019 (212) 974-7477



CHAVEZ
'UNREAL IS HERE', FROM THE ALBUM 'RIDE THE FADER'
DIRECTORS, THE MARSH/CLAY TARVER
MATADOR RECORDS
2/25/97

CHAVEZ 'UNREAL IS HERE', FROM THE ALBUM 'RIDE THE FADER ' DIRECTORS THE MARSH/CLAY TARVER MATADOR RECORDS 2/25/97



CHAVEZ
'UNREAL IS HERE', FROM THE ALBUM
'RIDE THE FADER'
DIRECTORS, THE MARSH/CLAY TARVER
MATADOR RECORDS
2/25/97



MOLOKO Fun For Me

Hi-Fi Stereo



WOTOKO

Fun For Me

Hi-Fi Stereo







THE CORRS
"SUMMER SUNSHINE" 2:49 C/C
FROM CD "BORROWED HEAVEN"
ATLANTIC RECORDING CORP.
05/05/04





THE CORRS "SUMMER SUNSHINE" 2:49 C/C FROM CD "BORROWED HEAVEN" ATLANTIC RECORDING CORP.







THE LIVING THINGS
"BOMBS BELOW" (CC)
TRT: 3:10

DREAMWORKS RECORDS

W.O. # 156751











EMINEM (FEAT. DR. DRE) "GUILTY CONSCIENCE" (BET VERSION) TRT 3:33 Aftermath/Interscope Records 05/25/99





EVEROLEAR "EVERYTHING TO EVERYONE" 3:24

CAPITOL RECORDS



EVERCLEAR
"SANTA MONICA"
3:11
CAPITOL RECORDS





ATLANTIC C RECEIPE TO REMYOR NEW YORK NOW YORK N

RUSTY
"WAKE ME" 4:15
FROM CD "FLUKE" (92573)
HANDSOME BOY/TAG/ATLANTIC RECORDS/
THE ATLANTIC GROUP
7/20/95

RUSTY "WAKE ME"



A·T·L·A·N·T·I·C RECORDS













YEAH YEAH YEAHS
"DATE WITH THE NIGHT"
2:33
INTERSCOPE RECORDS



THE PUBLICATION OF STATE OF ST





MILL



WAX "Nike Commercial 'Guerrilla Tennis'" :30 PRODUCERS "Californîa" 2:21 POST

A HUNT-JAFFE COMPANY 2625 West Olive Ave. Burbank, CA 91505 (818) 841-6750 INTERSCOPE RECORDS

4/19/95



"Nike Commercial 'Guerrilla Tennis'" :30 "California" 202 INTERSCOPE RECORDS

LESS THAN JAKE



All My Vest Friends Are Metalheads

Hello Rockview"



LESS THAN JAKE

Directed by Richard Reines
Produced by Stephanie Reines

Album produced by Howard Benson and Less The



hollywoodandvine.com · ltj@afn.org · jessthanjake.com



Capitol RECORDS

Less Than Jake

" ALL MY BEST FRIENDS ARE..." Length 3:29





NEAL McCOY

"FOR A CHANGE" RT: 3:53 * HIFI STEREO CLOSED CAPTIONED ATLANTIC RECORDING CORP

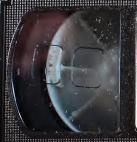
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ARISTOMEDIA 1620 16th AVENUE SOUTH NASHVILLE. TN 37212



NFAL McCOY CLOSED CAPTIONED ATLANTIC RECORDING CORPORATION ARISTOMEDIA





KASEY CHAMBERS

"NOT PRETTY ENOUGH"

3:25 (CLOSED CAPTIONED)
WARNER BROS. RECORDS NASHVILLE

*PLBASE RETURN TO: VIDEO DEPT. WARNER/REPISE NASHVILLB 20 MUSIC SQUARE BAST, NASHVILLB, TN 37203-4326



KASEY CHAMBERS "NOT PRETTY ENOUGH"

3:25 (CLOSED CAPTIONED) WARNER BROS. RECORDS NASHVILLE



PIRATES OF THE MISSISSIPPI
"YOU COULD DO BETTER"

TIME - 2:39

GIANT RECORDS
PLEASE RETURN TO: ARISTOMEDIA



PIRATES OF THE MISSISSIPP COULD DO BETTER" TIME - 2:39 GIANT RECORDS - PLEASE RETURN TO: ARISTOMEDIA the second secon

ATTLANTIC RECORDS 8.CUSTOMIABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 16019

-PU BROKE N' LONELY
"(WISTED" 4:04 **C/C**
FROM CD "FORBIDDEN VIBE" (92533)
BIG BEAT RECORDS/THE ATLANTIC GROUP
4/3/95





PO' BROKE "N" LONELY "TWISTED" 4:04 **C/C**





04/24/91 705 VHS (STERED)

ULTRA NATE "IS-IT LOVE"

0:03:46

WARNER BROS. RECORDS 145243

3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800



VHS (STEREO)

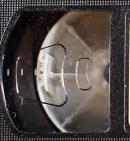
ULTRA NATE

0:03:46

WARNER BROS. RECORDS 145243

3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800





Bryan White
"I'm Not Supposed to Love You Anymore"

TRT: 3:39 * HiFi Stereo

Asylum Records

PLEASE RETURN TAPE TO: ARISTOMEDIA 1620 16th Ave. South Nashville, TN 37212









GEORGE JONES & TAMMY WYNETTE "ONE"

TRT: 4:10 STEREO AUDIO NTSC

M C A RECORDS

PLEASE RETURN TAPE TO: ARISTOMEDIA 1620 16th Ave. South

1620 16th Ave. South Nashville, TN 37212







TIM McGRAW "REFRIED DREAMS"

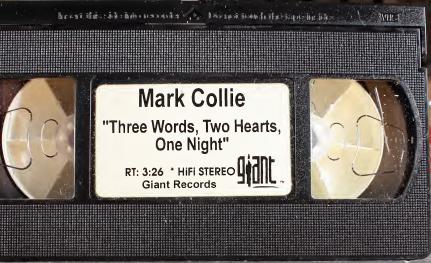
** CLOSED CAPTIONED **

RT: 2:48 * H1F1 STEREO
CURB RECORDS

PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 18th AVENUE SOUTH
NASHVILLE. TN 37212









ELECTRA ENTERTAL MINENV

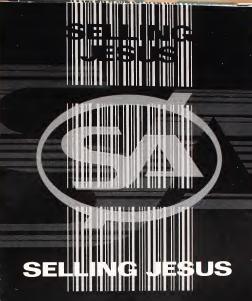
INSPIRAL CARPETS
"THIS IS HOW IT FEELS"
LP - LIFE
3:09













SKUNK Anansie





epic records ONE LITTLE INDIAN

SKUNK ANASIE

"SELLING JESUS"

RT/3:44

Sony Music Studios/ SA-SJ-D2-S-071195E/ W.O. 44774R 8/1/95





BOBBIE CRYNER

"I Just Can't Stand To Be Unhappy"

TRT: 3:38 • HiFi STEREO

M C A RECORDS
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Noshville, TN 37212







ARTIFACTS "WRONG SIDE OF DA TRACKS" 4:01 C/C FROM CD "BETWEEN A ROCK AND A HARD PLACE " (92397)

PLACE maxell ·T·L·A·N·T·I·C ARTIFACTS
"WRONG SIDE OF DA TRACKS"





Mercury Records Worldwide Plaza 825 Eighth Avenue New York, NY 10019

Mighty Mighty Bosstenes Hell of Atat

a PolyGram company





Michael English

"Love Moves In Mysterious Ways"

RT: 4:46 * STEREO AUDIO CURB RECORDS 47 MUSIC SQUARE EAST NASHVILLE, TN 37212









STEVE KOLANDER "BLACK DRESSES"

RT: 2:59 * HiFi STEREO RIVER NORTH NASHVILLE RECORDS

PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th AVENUE SOUTH
NASHVILLE. TN 37212







CHRISTAFARI

"LOUELY DAY"
GRITS

"SET YOUR MIND AT EASE" RT: 4:23
TRT: 13:40 & HiFi STEREO
GOTEE RECORDS
FLEASE RETURN TAPE TO

OUT OF EDEN

ARISTOMEDIA * 1620 16th AVENUE S NASHVILLE, TN 37212







THE MASTERING STUDIO "LIVE FROM ANTHRILGA"

VHS NTSC (Steres)

Warner Bros. Records, Inc.
The Mastering Studio

ine mastering Studi

10/08/1990 WQ701-1850

3300 Warner Blvd. Burbank, CA 91505 (818) 953-3399





MASTERING STUDIO

VHS NTSC (Stereo) Warner Bros. Records, Inc.

The Mastering Studio

3300 Warner Blvd. Burbank, CA 91505 (818) 953-3399

10/08/1990 W0701-1854





WARNER REPRISE MUSIC VIDEO

BLACK CROWES
"WHO KILLED THAT BIRD OUT ON
YOUR WINDOW SILL....THE MOVIE"



JOSH GRACIN

"I WANT TO LIVE"

TRT: 3:46 (CC)

LYRIC STREET RECORDS

VIDEO VANTAGE





Joanna Carlson

"The Light of Home"

RT: 4:43

Reunion Records







JOE DIFFIE

"THIRD ROCK FROM THE SUN" 2:45

EPIC RECORDS





Sony Music 34 MUSIC SQUARE EAST NASHVILLE, TN 37203

JOE DIFFIE

"THIRD ROCK FROM THE SUN" 2:45

EPIC RECORDS





" DON'T STOP" 2:44

COLUMBIA / DKC RECORDS













THIS IS ME MISSING YOU

from

DAYS GONE L

epic nashville





1220 N. Highland Ave. Hollywood, CA 90038 Telephone: (213) 461-3726 Fax: (213) 466-7406 Telex: 183304

GTS RECORDS

"THE FIRST NOEL"
3:14
"WE THREE KINGS OF ORIENT ARE"
3:34
"THE HOMECOMING"

3:44

11/09/94 D47508



THE FIRST NOBL"

3:14 "WE THREE KINGS OF ORIENT ARE"

3:34 "THE HOMECONING

11/09/94









1220 N. Highland Ave. • Hollywood, CA 90038 ED (213) 461-3726 • Fax: (213) 466-7406 • Telex. 183304

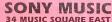
GTS RECORDS

3:14 "THE FIRST NOEL" "WE THREE KINGS OF ORIENT ARE" 3:34

3:44 "THE HOMECOMING"

11/09/94 D47508





NASHVILLE, TN 37203

RON WALLACE

"I'M LISTENING NOW" 3:28

COLUMBIA NASHVILLE







Sony Music 34 MUSIC SQUARE EAST NASHVILLE, TN 37203

RON WALLACE

"I'M LISTENING NOW" 3:28 COLUMBIA NASHVILLE







1 40





MINI COMP REE ALF/UMB/MAN
1.) DE'1 "TRUE HOMIES"
(DAY ONE) : " J:40
1 VIDEO TIED
VHS NTSC DUB
WARNER BROS. RECORDS 12-15-98

3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800